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THE JERUSALEM
POST
MAGAZINE

Friday, April 22, 1983

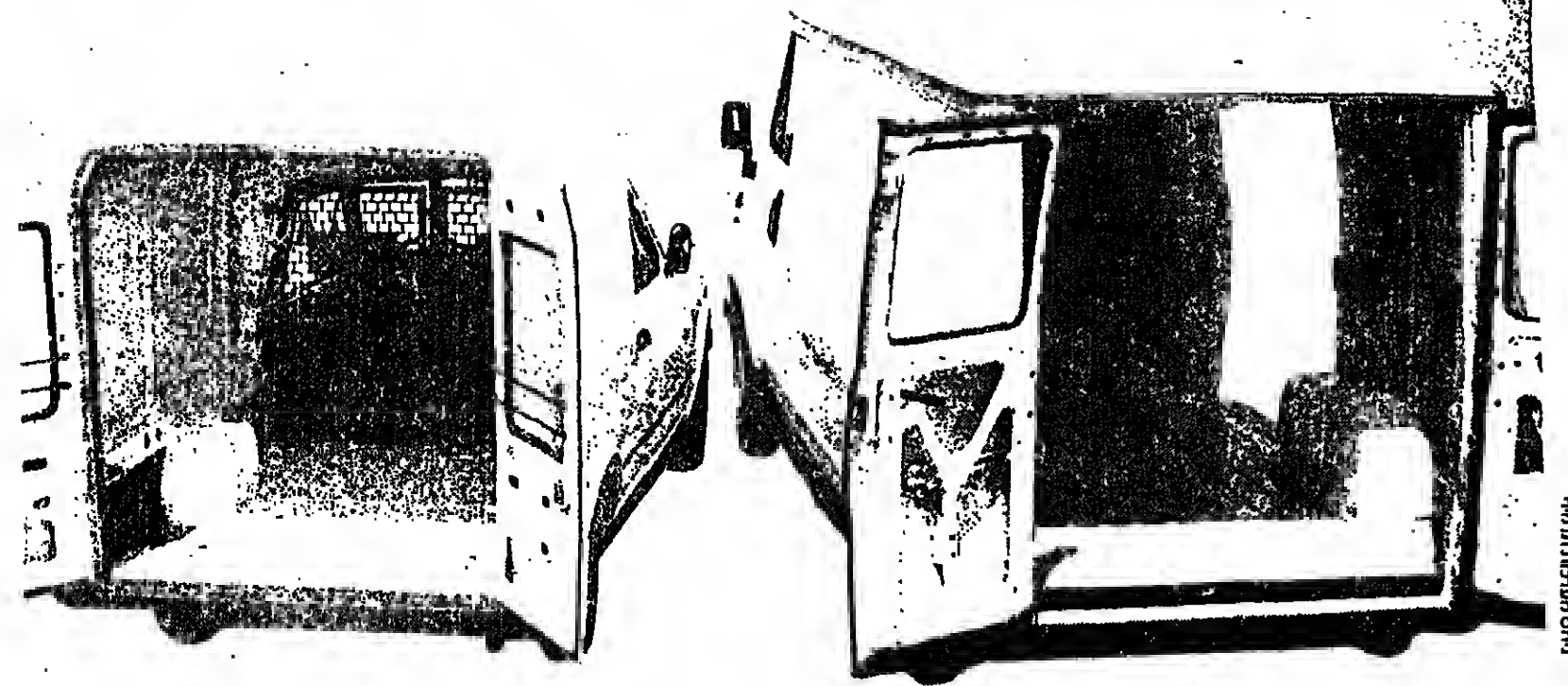
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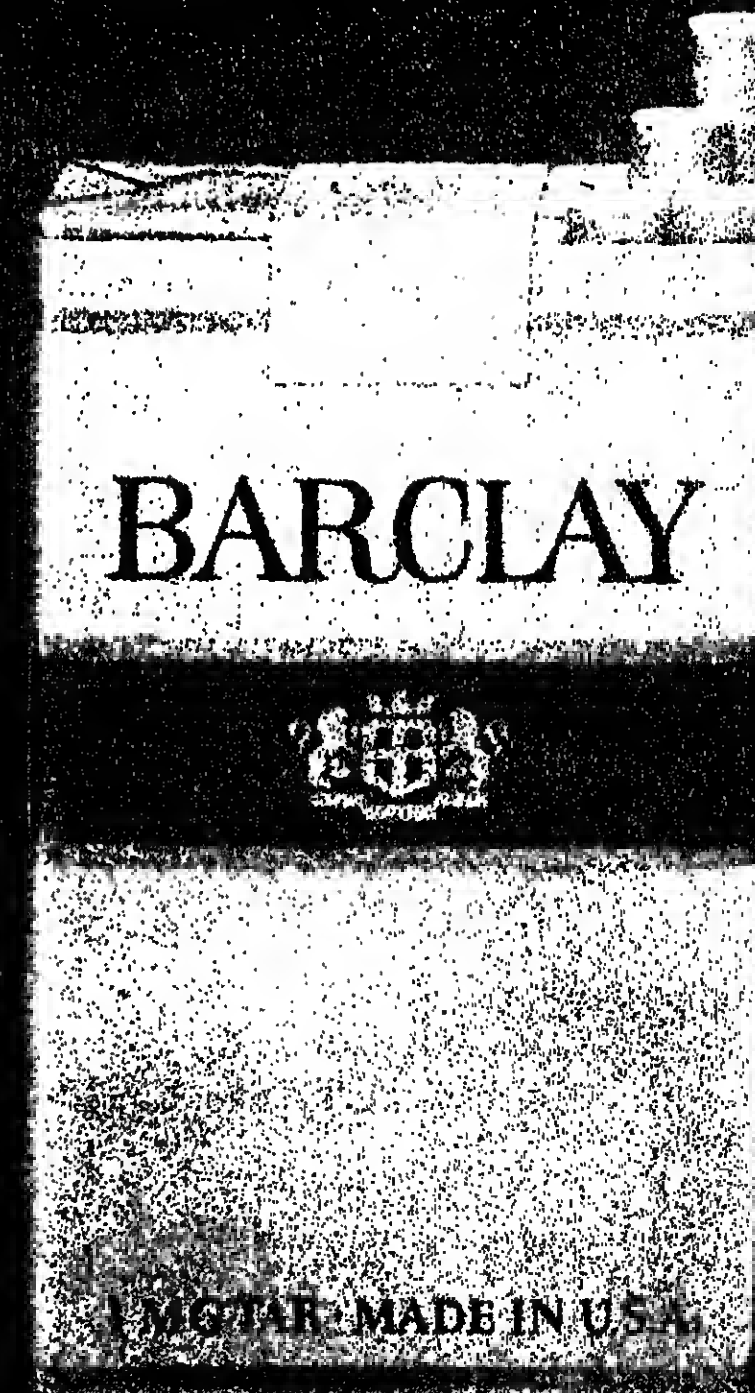
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JORDAN and the PLO seem like the proverbial couple who cannot live together but cannot live apart either. No sooner had King Hussein's government announced (on April 10) that the negotiations it had been conducting with the PLO since October last year had broken down, than both sides declared that there was not really a break and that — a little sooner or a little later — contacts would be resumed.

It seemed like a replay of the many rifts and reconciliations between Hussein and Arafat between 1968 and 1970, or between Hussein and Arafat's predecessor, Ahmed Shukeiri, between 1964 and 1967. The most spectacular of these, Hussein's and Shukeiri's public embrace on May 30, 1967, in Cairo, in Hussein's presence, is probably remembered vividly by many Israelis when they think back to the "waiting period" preceding the Six Day War.

To understand what was special about the cycle of Jordanian-PLO talks from October 1982 to April 1983, one must recall the mood that existed at the outset of that period. The PLO had just been forced out of Beirut; almost simultaneously, President Reagan came out with his peace plan for the Middle East. Shortly afterwards, in mid-September, the Arab heads of state reconvened for the second session of the Fez summit conference (whose first session had dispersed in utter disarray in November 1981) and unanimously adopted the "Fez principles" for a regional settlement.

On the face of it, the Reagan plan and the "principles" were incompatible; the latter affirmed the role of the PLO and the need for a fully independent Palestinian state, the former denied both. But there was some common ground in the denial by both of ultimate Israeli control over the West Bank and the Gaza Strip. Indeed, the Fez resolutions themselves seemed to hint at the possibility of bridging the gap between the two by speaking of the desirability of exploring "other" proposals.

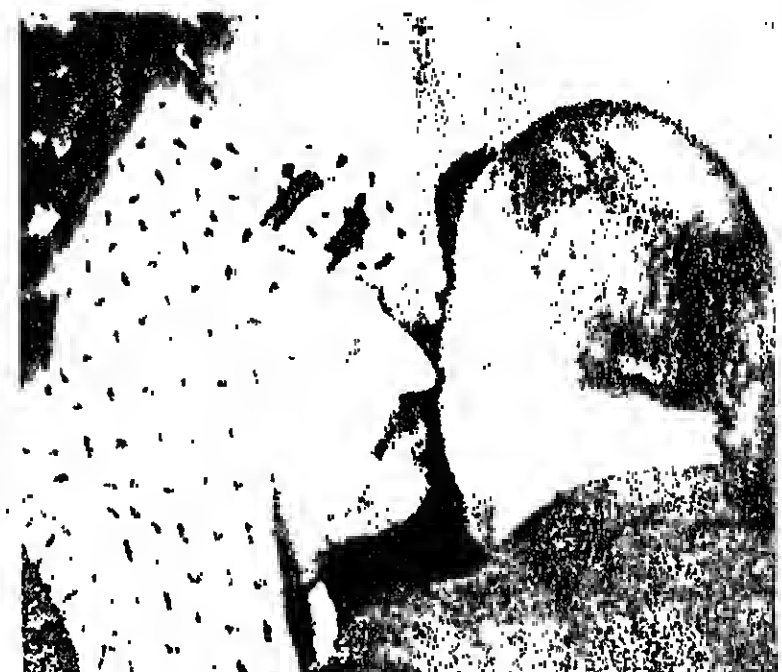
KING HUSSEIN came away from Fez greatly encouraged. In his reading, the summit (if taken in conjunction with the Reagan plan) had given him a mandate to enter the peace process and to resume the role of the Palestinian problem which the 1974 Rabat summit resolutions had taken away from him and which — in his view — the Camp David Accords had not done enough to restore.

The PLO, coming to Fez fresh from the shock of losing South Lebanon and Beirut, had not been in a position to protest. More significantly, Syria, in the immediate aftermath of its own wartime enclaves, seemed to have lost the veto power it had wielded so very successfully a year before at the first session of the Fez summit, when it had scuttled — virtually single-handed — the Fahd plan (the progenitor of the "Fez principles").

Hussein must have felt that the shackles that had constrained him for nearly a decade had now fallen away. The new mood in Amman was attested to most tellingly in a speech he made on September 20, 1982, soon after his return from Fez. "Jordanian-Palestinian unity," he said, would "continue forever." The Palestinian cause was "a Jordanian-Palestinian one before it is an Arab one" and Jordan would "not allow anyone to interfere in it." In a single phrase, Hussein thus invalidated the basic significance of the 1974 Rabat decisions, viz., that

Ambivalent embrace

The latest PLO-Jordan 'split' must be seen against a background of 50 years of confrontation and cooperation between the Hashemites and the Husseinis. DANIEL DISHON describes the symbiosis in which the two sides are locked.



the PLO was the "sole legitimate representative" of the Palestinians, and that it was within the competence of an all-Arab meeting to endow it with that mandate.

IF JORDAN'S position had changed in the wake of the war in Lebanon, so had the PLO's. It had not only lost its South Lebanese mini-state and its surrogate capital of West Beirut, but had also lost (as it had done once before, in the aftermath of the Black September of 1970) its presence among a major concentration of Palestinians and its access to a stretch of the Israeli border. Only a renewed presence in Jordan — however tenuous, however dependent on Amman's goodwill — could now compensate the PLO for that loss.

Achieving that might also lessen the PLO's dependence on Syria, against which some PLO leaders, notably Arafat himself, had strained for years. Furthermore, decreased dependence on Damascus would spell greater freedom of action for Arafat within the PLO with regard to those leaders (George Habash, Ahmed Jibril and a few others) who continued to regard Syria as the PLO's principal, or only "strategic ally" even after Damascus failed to protect the organization in Lebanon in 1982.

Most weighty of all, however, was the chronological proximity of the evacuation of Beirut, the Reagan plan, the "Fez principles" and the new tenor of Hussein's statements. They conveyed to Arafat that a settlement in the West Bank was now imminent; that it was being promoted by those actors on the Middle Eastern scene most hostile to the PLO (Israel's opposition to the Reagan plan was dismissed as a bit of play-acting intended to obscure the actual collusion with the U.S.); and that nothing worse could now happen to the PLO than a set-

tlement reached over its head and in its absence. To get into the act meant working with Jordan, and if working with Jordan necessitated humiliating himself somewhat before the 1970 "butcher of Palestinians," then that was the way it had to be.

The first stage of Amman talks seems to have revolved primarily round the matter of a Jordanian-Palestinian confederation. The Jordanian government's statement of April 10 let it be understood that agreement had actually been reached on this point. This is probably the truth, but not the whole truth. For a sign reading "Confederation" to be placed in the window was indeed in the interest of both parties, but the reality they expected to emerge behind the sign was not the same.

Jordan expected ultimate authority to be vested in Amman and in the present Hashemite establishment there just as Hussein had envisaged in an earlier plan, his 1972 scheme for a federation of both banks of the river. Arafat, for his part, believed that the window sign would be useful as a front behind which a PLO state could grow until it was powerful enough to put up its own name.

Hence the PLO proposal for a PLO state to be set up first, and only then to form a confederation with Jordan, while Amman's position apparently was that the Palestinian half of the confederate body should be helped into being by confederate authorities already in existence.

ULTIMATE CONCEPTS of the confederal link being contradictory, discussions then shifted to an issue which could be dealt with as ostensibly procedural: the question of representation at future peace talks. Amman was pressing for a basically Jordanian delegation to be joined by individual Palestinians who

would reflect PLO views but not formally represent that body. The PLO held out for parity and equal status.

Both issues had sharply negative implications for the PLO, in that they signified a retreat from its traditional attitudes. A confederation — however it came about and whatever constitutional details would eventually be worked out for it — was of necessity less than a fully independent state. And a joint delegation — whatever its precise composition — must call into question the PLO's status as "sole" representative of the Palestinians.

For Arafat to have discussed them for, according to the Jordanian version, to have actually agreed to compromise solutions for them attested to his deeply pessimistic assessment of the PLO's overall situation in the initial post-Beirut period.

Assuming that the composition of the delegation could be agreed upon, what terms of reference was it to be given? Was it to deal on the basis of the Reagan plan? Was it to try to close the gap between that plan and the "Fez principles"? Or was it to regard the latter as the utmost limit of possible Arab concessions?

All the indications are that Hussein and Arafat had agreed on the middle position: the delegation should hold out for an "improved" version of the Reagan plan, designed to bring it closer to the "principles." This was the rationale for their proposal that a new summit conference (the third session of the Fez meeting) should be convened for the express purpose of giving all-Arab approval to their position and thereby relieve them of the terrible rums (in the Arab view) of having come out for a compromise.

The Palestinian-Jordanian talks having broken down, the summit became pointless and is now indeed unlikely to take place.

THE POTENTIAL pitfalls of the talks must have been fully known to Arafat when he entered them last October. What, then, has changed in his perception of the situation between then and the moment in April when he came to prefer their collapse, even though virtual agreement had already been reached between him and the King? Three main points can be adduced:

In April, an American-Jordanian-Israeli agreement on the West Bank no longer looked likely. The PLO had come to understand that Jerusalem's opposition to the Reagan plan was more than a tactical game. The "dinger" of a settlement without it was past, and the flexibility Arafat had deemed necessary last autumn to prevent it was no longer called for. It was this shift that prompted the inclusion of the most bitter, most recent clause in the Jordanian statement of April 10: while Jordan, it said, had acted to stop, at the last possible moment, "the de facto annexation" of the territories, the PLO had now shown that it "did not give priority to saving the land, thus sending us back to where we were in October 1982."

Opposition to Arafat's course had been growing within the PLO while the talks were proceeding. Most groups other than his own al-Fatah objected to the proposed agreement with Hussein, and within al-Fatah, backing for Arafat was obviously not universal either. At the last moment — just as had happened on many earlier occasions — Arafat placed the preservation of PLO unity higher than a potential political gain available to him at the risk of a split. Unlike in the past, public opinion in the West, as well as some

Arab leaders, seemed to take notice that Arafat was not a leader capable of detaching — not even when his own judgement urged him to do so.

Syrian pressure on the PLO had been mounting. Damascus had been opposed to any PLO rapprochement with Jordan even well before the 1982 war. It objected strenuously to the opening of the Arafat-Hussein talks in October last year, but its standing in the Arab world was then at a low ebb, which did not lend weight to its protests.

But as, over the following months, Israel became bogged down in Lebanon and the Soviet Union came forward helter-skelter to give Damascus a boost, Syria started its comeback. It gradually stepped up its anti-Jordanian propaganda as well as its pressure on the PLO. It made full use of the anti-Arafat sentiment among the various PLO groupings and exploited the fact that most of the PLO men still bearing arms (including most remaining Fatah combatants) were under Syria's thumb, either in Syria itself or in the Syrian-held parts of Lebanon.

By early April, Radio Damascus reports of the Amman talks spoke of the Jordanians as "agents" seeking to impose "surrender and impotence" on the Arabs. When the talks collapsed, the Syrian press rejoiced that the "plot" had failed, but called on the government to remain vigilant, lest a new attempt be made to accommodate the Americans.

The last turn of events is thus a major success for Syria and marks the restoration — in large measure — of that veto power over Arab events which Damascus had so effectively demonstrated in 1980 and 1981, but had — temporarily — lost in the second half of 1982.

THE APRIL 10 statement brought to a close one cycle — a particularly dramatic and incisive one — in Palestinian-Jordanian relations. By all accounts, however, a new cycle is now in the offing.

The confrontation that started almost half a century ago under the Mithl of Jerusalem, Haj Amin al-Husseini and the Emir Abdullah of Transjordan, was obviously still "unfinished business" for Abdullah's grandson Hussein and for the Multi's kinsman Arafat (even though the latter had deemed it polite to shed the Hussein name).

In the last analysis, both hold that Palestine is Jordan and Jordan is Palestine. Hussein has never stopped speaking of the "one family on both banks of the Jordan"; and the PLO charter defines "Palestine" as the area of the British mandate, presumably meaning the original mandate.

It is not on the unity of both banks that their ultimate vision differs; it is on who is to run it: the Hashemite king, his court and his "friends" (into whose circle some West Bankers might be co-opted), or the "new men" affiliated with the PLO (who, in turn, would co-opt some of those Jordanians whom they have proclaimed to be "nationalists"). No matter how many Palestinians live in the East Bank, a Hashemite Jordan can never be Palestine to them; no matter how confederate powers are defined, a PLO West Bank cannot be part of Hussein's "family." It is precisely because of their sense of ultimate unity that the two sides can neither agree nor quite let go of each other.

The writer is a senior research associate at the Shalom Centre, and one of the editors of its annual 'Middle East Contemporary Survey'.

FRIDAY, APRIL 22, 1988

AN 11.11 blackboard with stenciled white lettering hangs on the wall of the small UNRWA office at the entrance to the Jalazoun refugee camp north of Ramallah. It is a mine of information.

Seven hundred and twenty eight families live in the camp. Listed are 3,119 official residents, although the total population is 4,042. UNRWA has built and owns 938 huts, the residents have built 997 of their own. All of the houses now have electricity and must have running water too.

The column marked "health" reveals that the camp is served by one doctor and three nurses. "Sanitation" lists 14 public water points, 38 taps, 30 "sanitation holes" and 401 private toilets.

Under "education," "18" and "19" have been chalked in for the number of teachers at the two schools — one for boys, the other for girls — that straddle the main Ramallah-Nablus road above the camp, which lies in a narrow gorge facing the village of Bir Zeit across a fertile valley. There are 319 boys and 485 girls in the elementary classes, 11 boys and 192 girls in the secondary grades.

None of the children has been to school for at least 25 days in the past month. Jalazoun has just emerged from a 24-day curfew, one of the longest ever imposed on the West Bank.

Four days after the curfew was lifted, a petrol bomb was thrown at a military patrol passing through and Jalazoun was under curfew again, this time for a day as security forces tried to trace the attackers.

WAFI, the PLO's official press agency, which is now based in Nicosia following the organization's evacuation of Beirut, released a statement alleging that 11 adults and infants died during the curfew, some as a direct result of the conditions imposed on the camp by the Israel Defence Forces.

CURFEWS now appear to be a major weapon in the army's campaign to counter the persistent stone-throwing and unrest in the West Bank. Prolonged and often strict curfews have been clamped on the residents of other traditional trouble spots, such as the Deheishe refugee camp outside Bethlehem and the Balata camp outside Nablus. Jalazoun's curfew record has already been broken by that of the town of Dahaniya (south of Hebron), which was under curfew for a month. It was at Dahaniya that Esther Ohana was killed by a stone, which went through the windscreen of the car she was travelling in. She was the first Israeli to die this way.

But the petrol bomb attack at Jalazoun and the persistent stone-throwing at Israeli vehicles in the territories raise questions about the effectiveness of curfews.

Senior military commanders in the area are aware of — and uncomfortable with — the fact that imposing collective punishment like a curfew in order to deter unrest on traditional days of protest such as Land Day is illegal under international law. The Hague Regulations specifically ban this; and they are part of what is known as customary international law and therefore binding. The officers know that the repeated imposition of curfews for these reasons will eventually prompt a petition to the High Court of Justice in Jerusalem; and that at least a temporary injunction will be issued against them, which they would find embarrassing as well as restricting.

UNRWA administers the Jalazoun camp through a leader and several

foremen, all appointed from among the camp's residents. Several were gathered in the poky office at the entrance to Jalazoun a few days after the curfew was lifted. They didn't want to be identified in print, and related their experiences and complaints with a strange matter-of-factness and little detectable embellishment. Their version of events differed from that of the army commanders who imposed and enforced the curfew; it went like this:

"The curfew was imposed, we understand, because a military vehicle was stoned on the road above the camp. We don't know who was hit, but that it was the army told us.

"The first two weeks were very tough. We were allowed out for about two hours every second day and garbage wasn't collected during this time because the sanitation workers did not have permits allowing them to move around the camp during the curfew.

"Eventually the director of UNRWA in the West Bank and a Red Cross delegate visited and arranged for permits for them as well as for people from the al-Amri camp south of Ramallah, who brought prepared food for the children and the elderly. Normally the food is cooked in the camp's own kitchen, but there were no supplies during the curfew. Milk powder was also brought in by UNRWA; the army did not supply any provisions.

"The army would generally ignore what happened during the distribution of the food and the children at least could get out for a bit, but there were times when individual soldiers or officers would suddenly get tough.

"The food brought in consisted of a sandwich with meat, rice or potatoes and some fruit or a vegetable. Children under the age of 14 and people over 65 received these rations. Others had to make do with what they had in their homes and with what they could buy from the local stores when the curfew was temporarily lifted. Those who didn't have enough had to run the risk of being caught for breaking the curfew by going to nearby villages to buy food.

"The camp doctor came four days a week, between 8 a.m. and 1 p.m., as he usually does. The main problem was that those who lived far away from the clinic had difficulty reaching him during the curfew. For those living closer there was less of a risk.

"We originally come from 32 villages in the Ramle-Lod area. Most of the men work inside Israel today, and the prolonged curfew meant that they lost nearly a month's wages.

"When curfew violators were caught they were taken to a military camp overlooking Jalazoun where the soldiers sometimes made them do gymnastics. Two girls were fined between IS25,000 and IS30,000 for violating the curfew by the military court in Ramallah.

"The soldiers in the camp had also removed the telephone line that used to serve the UNRWA office, leaving the camp with only one telephone in the mukhtar's house. Soldiers patrolling the camp broke windows occasionally as 'punishment' for curfew-violation, or just out of boredom.

"After the petrol-bomb attack, all the men aged between 16 and 45 were rounded up and had their identity cards taken. We were kept outside for six hours and some soldiers would not even let us urinate. Eventually the women began to demonstrate, demanding

Afternoon at Jalazoun

At a refugee camp near Ramallah, DAVID RICHARDSON talks to soldiers and residents about the effects of a curfew.



that they be allowed to join their men; the army used tear-gas and water-cannon to disperse them.

"No one died specifically because of the curfew. But an infant died at birth when soldiers burst into the room where the mother was in labour because they were following the midwife who was moving around during the curfew.

"The camp leader's son died — but as the result of injuries sustained while he was in prison, and after an unsuccessful operation. One old man died of natural causes and two or three infants also died. We were allowed to bury the dead immediately."

THE CONVERSATION was interrupted by the arrival of an old man, clearly one of the camp's notables. He wore a cream-coloured robe and a white kaffiyeh, and walked with the aid of a walking stick. After the customary greetings and the admonition not to identify him because "they" — the army — read all the papers, he told us that he was from Beit Nahalla; today a large military base near Ben-Gurion Airport.

"How long can they keep us locked up — four, five, six days? How much can you expect from small children?" he asked, his voice rising with emotion. "It's enough for one small child to throw pebbles and then they do this. Placing the soldiers so near the school is simple provocation.

"What are they looking for, why do they come inside the camp? If they catch the children who throw stones, why do they release them? They should keep them in prison and not punish the entire camp."

Both the old man and the camp leaders condemned the curfew as unfair and basically ineffective. "We don't want to throw stones and we understand the need for security on the road, but it only takes one youngster to throw a stone after a curfew for the whole thing to start again. It doesn't help very much, and for the people inside it is torture."

NEAR THE UNRWA office I found a tiny square shack that serves as one of the camp's grocery stores. The grey metal shelves were well stocked with tins of fish, packets of sugar and other staples, cardboard trays of soft drinks in pop-up cans, and cleaning materials.

The store forms one wall of a spotlessly clean courtyard where another family from Beit Naballa have now made their home. The original one-room UNRWA dwelling has been turned into a six-room house with a tiled bathroom and a large kitchen with new laminated cupboards.

The sitting room is dominated by collections of family photographs, school-leaving certificates and a map of all of Palestine with the inscription "We will return."

Three bedrooms adjoin the sitting-room, only one, that of Abdul Nasser, the eldest of the sons still at home, has a bed. The rest of the family sleep on mattresses which are stacked during the day on top of large cupboards.

Six people live in the house; two brothers have emigrated — one works as a teacher in Algiers, the other in construction in Saudi Arabia. One daughter is married

and now lives in Amman.

The father works for UNRWA, the mother runs the grocery store and works the narrow terraces they have built behind the house — these run up to the main road, where soldiers patrol and watch us through binoculars.

Here the family have planted a few olive trees, some vines and patches of onions, beans and spinach.

Abdul Nasser studies at a government school outside the camp. His room is decorated with lurid posters of Palestinian suffering, bravery and resilience, such as the picture of the massacre at Sabra and Shatila by the West Bank artist Zuhair Sawalha.

Abdul Nasser was the only one in his family who read anything during the long curfew. He showed us the books and magazines on his shelf — Leila Khaled's memoirs and *Al-Bayader al-Shamsi*, a pro-PLO political weekly published in East Jerusalem.

"Normally we get up at 6 a.m., but during the curfew we would sleep late, until 9 or 10 a.m.," the mother said, under emphasizing that she too didn't want her name used. The family would pass the time watching TV (they have two sets), listening to the radio or playing music on a tape recorder. She did not play with the children, she said. "They played by themselves." But they suffered most, and they became violent. One of her daughters had a deep scratch on her cheek from a fight with a younger brother.

The mother complained that people from the camp were not being allowed to go to Jordan. "Whatever happens, we are not going to leave this land. They are bringing Jews from all over the world and planting them here among us. But even if they shoot me, I will not leave here."

Her children stood around her and watched us as we sipped sweet tea and she continued her harangue.

A SENIOR military man familiar with the curfew at Jalazoun seemed hardly surprised by most of the charges the residents and WAFI made about conditions in the camp. On the instructions of the IDF spokesman, his remarks were not for attribution.

"The soldiers enforcing the curfew had specific orders to allow anyone who claimed to have medical problems to leave the camp immediately, and many did. Three or four funerals took place during the curfew; and since any gathering of people required our permission, we knew about all the funerals. All those who died, died of natural causes, and no one complained once of anything else.

"Ten to 15 people were detained for breaking the curfew during the three-week period, although in fact many more people moved around the camp and were not apprehended or were just ignored by the soldiers. All those who were detained were questioned and released on bail. No one has yet even come up for trial.

"The reports of lines of up to 15,000 refer to two girls who were caught stone-throwing. After their arrest, they spat at the soldiers and officers who detained them. They were tried and sentenced to two months' imprisonment and fines of IS10,000.

"Both girls recently appealed for pardon to the local military governor, who reduced their fines and released them from prison after a few days, suspending the rest of their sentence."

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST PULLOUT GUIDE

The Poster

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

THE ASSISTANT — Hada Theatre production of Bernard Malamud's story. Jerusalem Theatre, tomorrow through Wednesday at 8.30 p.m.

BRURIA — Gabi Lev and Ruth Vider in a dramatization of Talmudic and Midrashic sources. (Hebrew University, Mt. Scopus, Tuesday at 8.30 p.m.; Khan, Thursday at 8.30 p.m.)

GIAMLETAM — Khan Theatre production. Musical comedy based on the story by L. Baevis Siegel. (Behar Centre, 11 Bezalel, Wednesday and Thursday at 8.30 p.m.)

A WINTER'S TALE — By Shakespeare. Khan Theatre production. (Khan, tomorrow, Sunday and Monday at 8.30 p.m.)

THEATRE FOR ALL — Improvisations directed by Leora Hanoach. (Tzavta, 38 King George, tonight at 10.)

Tel Aviv area

ACTORS VS. AUDIENCE — By Peter Hamble. Directed by Tami Lederer. (Jaffa, HaMina, tomorrow at 10.30 p.m.)

CHILDREN OF THE CITY — Musical written and directed by Dan Almogor. (Beit Lessin, 34 Wolman, Tuesday at 8.30 p.m.)

THE CONFESSION — By Dostoevsky. Directed by Pinna Porter and Moshe Kili. (HaMina, Wednesday at 9.30 p.m.)

THE FALL — By Albert Camus. Translated, adapted by and starring Nika Nitin. (Jaffa, HaMina, Tuesday at 9.30 p.m.)

GROS CALIN — Emile Ajar's play translated, adapted by and starring Nika Nitin. (HaMina, tomorrow at 8.30 p.m.)

THE IVAR CONNECTION — by Jonathan Green. Directed by Ullik Weingarten. (Beit Lessin, Thursday at 8.30 p.m.)

A JEWISH SOUL — By Yehoshua Sobol. Hada Theatre production. (Hahamim, Snail Hall, tomorrow at 8.30 p.m.)

LIKE A BULLET IN THE HEAD — By Miriam Kelti. Directed by Tom Levy. (Tzavta, Wednesday at 8.30 p.m.)

FOR CHILDREN AND YOUTH

Jerusalem

CHILDREN MEET AUTHORS — Miriam Ruth and Zvi Golan. (Binyanei Ha'ama, Thursday at 4 p.m.)

COOKING SMELLS — Karon Theatre production. For ages 5 and up. (Karon, Liberty Bell Garden, Tuesday at 4.30 p.m.)

CREATIVE THEATRE — Sounds and Feelings, under the direction of Uorit Rivlin. (Harod Museum, Ruth Youth Wing, Tuesday at 4.00 p.m.)

THE JERUSALEM BIBLICAL ZOO — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 2.00 p.m.)

MAZMUT — A STORY IS BORN — Musical by the Jerusalem Drama Workshop. (Binyanei Ha'ama, Tuesday at 4.30 p.m.)

STORY HOUR — With Moshe Lior. (Binyanei Ha'ama, Wednesday at 4 p.m.; With Shlomo Abus, (Binyanei Ha'ama, Wednesday at 4.30 p.m.)

YOUTH CONCERT — "Pictures at an Exhibition." Pinna Salzman, piano. (Israel Museum, Tuesday at 4.15 p.m.)

Tel Aviv area

CHILDREN OF THE CITY — Musical written and directed by Dan Almogor. (Beit Lessin, tonight at 8.30; Sunday at 9 p.m.)

LITTLE INVASIONS — Fringe-comedy based on the works by Hachiv Harel and Pavel Kohn. Translated and adapted by Nika Nitin. (HaMina, tonight at 10)

THE MEGILLA — Yiddish Musical by Yizik Manger. Hebrew by Haim Heler. Produced by the Yotat Theatre. (Neve Zedek, tonight at 9)

NO EXIT — By Sartre. Produced by Beit Zvi Students. (Beit Zvi, tomorrow at 8.30 p.m.)

NOISES OFF — By Michael Frayn. Cameri production. (Cameri, Wednesday and Thursday at 8.30 p.m.)

THE PACKERS — A light comedy by Haim Levin. A Cameri Theatre production. (Cameri, tomorrow, Sunday and Monday at 8.30 p.m.)

POST-HORN GALLOP — A ZOA House Drama Circle production in English of a British farce by Derek Benfield. (ZOA House, 1 Daniel Frisch St., Monday and Tuesday at 8.30 p.m.)

THE VICISSITUDES OF A MELODY — By L. Peretz. Directed by Rafi Goldwasser. (HaMina, Thursday at 9.30 p.m.)

WOMEN OF TRUDY — Hahamim Theatre production. (Hahamim, Sunday through Thursday at 8.30 p.m.)

Haifa

AMADEUS — By Peter Shmeller. Cameri Theatre production. (Municipal Theatre, tomorrow through Thursday at 8.30 p.m.; Wednesday also at 4.30 p.m.)

THE IVAR CONNECTION — (Beit Abba Khayut, tonight at 10)

Other towns

BED KITCHEN, BEH KITCHEN — Comedy for one actress with Hina Darumne. Written by Dorit Fo and Eranen Kame, directed by Ilan Eldad and translated by Ada Ben Nuhum. (Eilat, Tuesday at 9.30 p.m.)

GREAT AND SMALL — Cameri production. Directed by Ilan Ronen. (Beersheva Theatre, Tuesday, Wednesday, Thursday)

A JEWISH SOUL — (Hadera, Hol, Tuesday at 8.30 p.m.; Ayelet Heshahar, Thursday at 9 p.m.)

CLASSICAL AND LIGHT

Concert with explanations by Amos Meller. (Jaffa, HaMina, tomorrow at 8.30 p.m.)

FAMILY CONCERT — Uick Lesser, clarinet, Mikal Laks, piano, Marcel Bergman, cello. (Beit Lessin, tomorrow at 11.30 a.m.)

MOTEL — Children's operetta. (Beit Lessin, tomorrow at 11.30 a.m.)

PRETTY BUTTERFLY — Programme of songs and games. (HaMina, tomorrow, at 11.30 a.m.)

YOUTH CONCERT — The Israel Philharmonic Orchestra. Walter Weller, conductor. Works by Liszt. (Mann Auditorium, Tuesday at 5 p.m.)

Haifa

PUPPET THEATRE — For ages 3-4. (Haifa Museum, Wednesday at 4.30 p.m.)

Other towns

CLOWN SHOW — For ages 6-9. (Dimona, Sunday; Tirat Haezrael, Tuesday)

JOURNEY TO OLD ISLAND — By Miriam Yellin. Directed by Bilha Maas. (Nahariya, Monday and Tuesday)

NINE STORIES AND ONE MORE — Musical based on folk stories of Israel — Yotat Theatre production. (Herziya, Weizmann School, Sunday)



Singer Ofra Haza and 'friends' — Dina Rosmarin, Shlomit Hillel, Yael Luria, Perez Talmer, and Shlomo Maman — will represent Israel in tomorrow night's Eurovision song contest. The costumes were designed by Darin Frankfort.

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

11.11 SERIES — Andrea Katz, piano, Irena Brumic, violin. Works by Bech. Motan, L. Haim, Ichuwy and Rael. (Tzavta, 38 King George, tomorrow at 11.11 a.m.)

ISRAEL SINFONETTA — Lior Shambudal, conductor. (Lionel Kallir, piano. Works by Bech. Motan, L. Haim, Ichuwy and Rael. (Tzavta, 38 King George, tomorrow at 11.11 a.m.)

ISRAEL IN SING — Works by well-known Israeli composers. Presented by Bracha Zilva. (Wah Zaira Ornat, Niza Yotat, Hadera, tomorrow at 11.11 a.m.)

MUSICAL EVENING AT TZAVTA — Directed by Michael Hatan. (Hatan Theatre, tomorrow at 8.30 p.m.)

JERUSALEM STRING TRIO — Rach. Marari. Prelude and fugue; Schubert: Trio; Franck: Trio. (Hebrew University, Givat Ram, tomorrow at 8.30 p.m.)

STUDENTS' CONCERT — (Rubin Academy, 4 Rabin, Wednesday)

Tel Aviv area

11.11 SERIES — The Israel Quartet in a special concert marking the quartet's 25th anniversary. Works by Haydn, Schubert, Brahms. (Tzavta, 38 King George, tomorrow at 11.11 a.m.)

THE FORERUNNERS — Sixth programme in series, "The Last Avant-Garde." Lecturer: Zmira Lulsky. With Emilie Berendson, mezzo-soprano, Leon Malloy, percussion. (Tel Aviv Museum, Tuesday)

VIOLIN, CELLO AND PIANO RECITAL — Yizhak Seger, Yohanan Vinsky, Modestine Opharsen play works by Haydn, Beethoven and Dvorak. (Yotat, Wednesday)

DAVID BROZA — (Jerusalem Theatre, Thursday at 8.30 p.m.)

FOLKSONG EVE — (Hatan and Grotz, 44 Emek Retaim, Sunday, Tuesday and Wednesday at 8.30 p.m.)

ILABREIRA HATITVI — (Hatan Centre, 11 Ravel, Sunday at 8.30 p.m.)

ISRAEL FOLKLORE — Taste of Israel dances. (Hatan Centre, 11 Ravel, Sunday at 8.30 p.m.)

JAZZ — Danny Gottfried, piano, Albert Pannet, saxophone and flute, Eli Magen, bass, Nurith Goldberg, percussion. (Pargod, Wednesday at 9.30 p.m.)

LITERARY EVE — (Tzavta, Wednesday at 9 p.m.)

ISRAEL CHORAL CENTRE CHORUS CLUB — "A Salute to Jerusalem." Jerusalem Choral Academy, 11 Rabin, Stanley Sperber, conductor. With audience participation. (Tzavta, Sunday at 8.15 p.m.)

ISRAEL PHILHARMONIC ORCHESTRA — Walter Weller, conductor. (Yotat, tomorrow at 8.30 p.m.)

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LITERARY EVE — (Tzavta, Wednesday at 9 p.m.)

VIOLIN RECITAL — Aron Yanoosh plays works by Bech and Paganini. (Yotat, Monday)

ISRAEL CHAMBER ORCHESTRA — Debussy as for Tel Aviv. (Hatan, Thursday)

ISRAEL CHAMBER ORCHESTRA — Debussy as for Tel Aviv. (Hatan, Thursday)

FLUTE AND PIANO RECITAL — Rami Iul and Sam Yanovsky-Fal play works by Messiaen, Prokofiev and others. (Ramat Hashmon, Yotat, tonight)

NETANYA ORCHESTRA — Samuel Lewis, conductor. (Netanya, tomorrow)

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This Week in Israel-The Leading Tourist Guide

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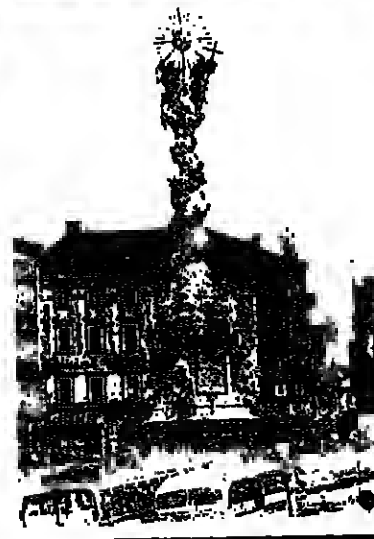
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Linzed!



Ephraim Kishon

LINZ IS a well-known Austrian city, the third largest in that country, and distinguished from all others in that its name is Linz and not something else. It is made up of streets, houses, public squares, shops, and whatever else one usually expects to find in a city. It also has a daily paper of its own, and thereby hangs my tale.

A couple of weeks ago, I was invited to speak to the hurgers of Linz about Israel, its beautiful landscape, its holy sites and unholly poisonings of innocent schoolgirls. About an hour before the lecture, a young man came to see me at my hotel, introducing himself as a reporter for Linz' important daily. He produced a municipal document by way of credentials, and a pagel of questions.

"Is this your first visit to Linz?" he began.

"Yes."

"Why?" He had me there. I'd never really considered the question, and he caught me entirely unprepared.

"Well," I said at last, "it's true I've never been to Linz before, but I am very happy to be here now."

My young man was evidently delighted to hear it, because, as he told me, Linz was one of the most beautiful cities in the world. What did I think of Linz?

"It's beautiful," I said.

But that, to judge by his pained look, wasn't good enough.

"Linz," I therefore volunteered, "is certainly one of the most beautiful cities in the world."

"May I quote you on that?"

"Sure."

I had arrived at Linz late the night before, and what I had seen of it so far came to a number of traffic lights in working order and one sleepy hotel receptionist. Still, why hurt the feelings of a young reporter when, for all I knew, Linz might well be quite a pretty sort of place.

"WHAT ARE your plans for the near future?" my young man resumed.

"I'm starting on a new play."

"About Linz?"

"Well, no, I don't think so."

"Why not?"

Stumped again. One really shouldn't give these interviews without thorough preparation.

"May I ask," he asked, "whether you have visited our new industrial district yet?"

"No, not yet."

"Ah, but you absolutely must see it, sir. It's fabulous. You'll love it, and it would be a marvellous setting for your play. I'm sure."

"Well..."

"And where do you think you'd like to write your play?"

"I haven't decided yet."

"Here in Linz, perhaps?"

"Perhaps," I told him. "I'm keeping an open mind."

"You'd find nowhere more suitable. Just look at our beautiful avenues -- the straightest you'll ever see!"

I was beginning to squirm. "Very tempting, those avenues, but I do want to get home to my family in Israel, you know," I explained to the young man who, I figured, was a native Linzer himself. "Why not bring the family here?" the reporter offered brightly. "Linz is famous for its hospitality."

"Well, I don't know. My son's still in the army, you see, and I doubt they'd release him for a visit to Linz."

"I'm sure they would," the reporter said confidently. "You just tell them what a magnificent city this is, with all these houses and streets and all, and they can't refuse. People come here from all over the world and stay for life, if not alter."

I GLANCED at my watch. My Linzman, meanwhile, was checking his questions to make sure out to miss any.

"What," he asked next, "did you like most about Linz, sir?"

"Everything," I said. "I mean, Linz is Linz."

"Still?"

"Well," I nudged my memory. "To start with, I was won over by the straightness of the avenues. Then of course there's your fabulous industrial district, and last but not least, Linz' famous hospitality."

My Linzer blushed with pleasure.

"Thank you," he breathed. "May I quote..."

"Be my guest."

"The young man was gathering his papers."

"I believe," he told me, "that you travel a great deal, sir. May I ask you a personal question on that subject?"

"Go ahead."

"Which of all the cities you have visited has impressed you most?"

I contemplated the young man's face. He was biting his lips with anxiety, and his eyes were surely beseeching.

"Um," I said thoughtfully. "As cities go, there is one that surpasses all other cities in the world for sheer essential cityness."

"Which one?"

"Linz."

The young man expelled his breath in a great sigh. Now his nose rapturously, thanked me and left.

NEXT DAY, after delivering my lecture on the beauties of Galilee, Jerusalem and Jenin, I flew home and found a telegram from the Linz municipal culture department awaiting me. "Re newspaper interview," the department chief wrote there in person, "thrilled by your fervent love and admiration for our beautiful Linz. Thank you, thank you. Looking forward to your next visit to receive honorary citizenship as expression of our gratitude."

I could see the freedom of Linz looming on the horizon.

"There are many cities in the world," I cabled back cautiously, "but only one Linz."

"Eagerly awaiting your arrival," came the reply, "with whole family. Stay when."

The freedom of Linz? Looks like I'm bound to it for ever.

Translated by Miriam And.

By arrangement with Maimon.

Fun with fungi

MATTERS OF TASTE/Haim Shapiro

I TOLD you so.

For years I have been inveighing against tinned mushrooms. All that time I never gave a thought to the health aspects; for me, it was enough that tinned mushrooms lost the delicate taste and aroma of the fresh ones. I have always been particularly incensed when a waiter at a rather expensive restaurant recommended, with a twinkle in his eye, the veal or chicken with mushrooms, and then came trotting back with something that had come out of a tin.

Now that hotulin has been discovered in tins of mushrooms from Taiwan, I can say that they are not only inelegant, but downright dangerous as well.

I thought of all this when I had occasion to dine recently at Café Pilz, the refurbished coffee shop and restaurant overlooking the Tel Aviv beach near the Dan Hotel. I am happy about the café, not only because it features fresh mushrooms in profusion, but because it is helping to restore to its former glory a particularly pleasant part of the city.

Looking through the windows at the parade of bathers walking by, one could almost believe that one was looking at an impressionist painting. The décor is reminiscent of the 1930s, when the original Café Pilz was very much in fashion.

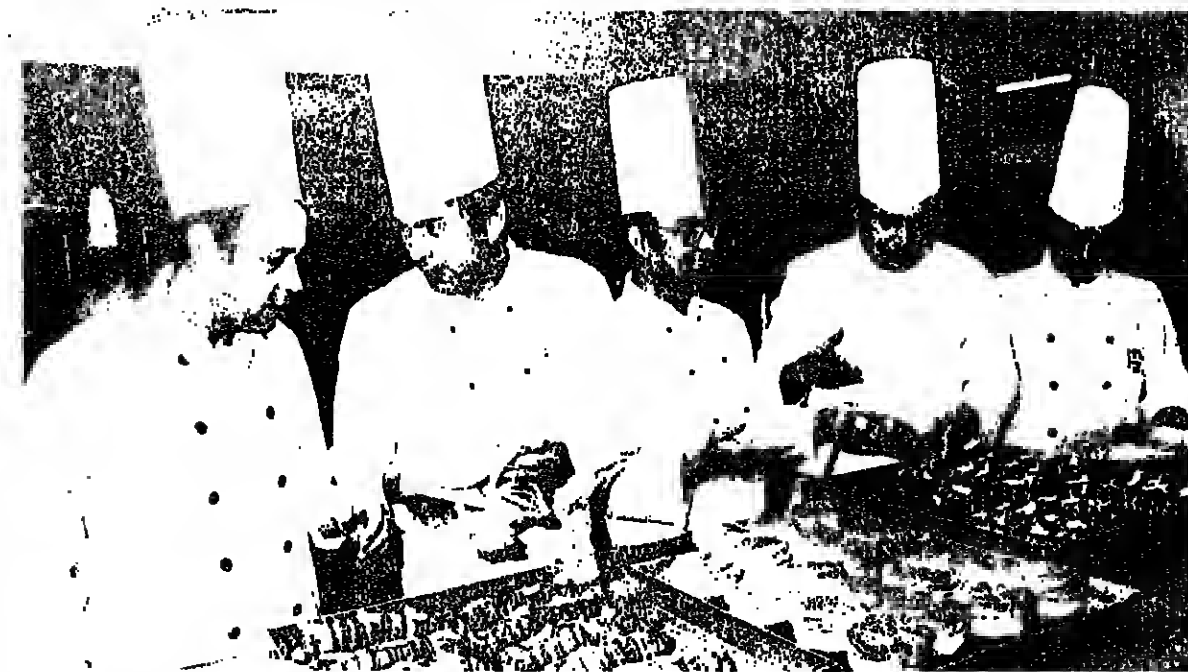
THOUGH the air-conditioning was on when we were there, the sight of all those bathers made me feel warm, so even before looking at the menu, I ordered a large draught beer.

The menu itself, in Hebrew and in English, offered a large choice, tending towards *nouvelle cuisine*.

I began my meal with a fresh mushroom salad. Nothing could have suited me better than the large bowl I got with a layer of shredded lettuce and a mound of thinly sliced fresh mushrooms, covered with finely crumbled blue cheese. It was proof, I feel, of the superiority of the fresh product over the ruffery, tasteless tinned product.

There were also fresh mushrooms in my companion's quiche, which included pieces of smoked meat. The quiche, with its own small salad, was almost a meal in itself; it was only the demands of the column that gave us the strength to go ahead and order two main courses.

The first of these was an *entrecôte*, served with a Café de Paris sauce. The steak itself was very tasty and tender enough for me, which is to say that it was sufficiently chewy to be interesting. I still have most of my teeth and find meat that is fork tender a bit boring. That, incidentally, was why I refrained from ordering the more expensive fillet steak.



Israel's team (from left) Avigdor Bruch, Shalom Kachsh, Eli Fedika, Armand Nachmani and Avshalom Yanai.

My companion ordered the *gambon* made of sea bass, small bits of sea bass in a wine sauce with, you guessed it, fresh mushrooms. The dish was very well seasoned.

Clearly, there is someone in the kitchen who knows something about cooking, someone who is also able to turn out perfectly cooked rice. But I feel that it is only fair to add that there was far more sauce than fish, a state of affairs that would cause many to grumble.

INSPIRED to greater acts of glory for you, my faithful reader, I felt I must try the desserts, although I was in no state to do so. Asking the waitress, a charming young

American, what she considered the best cake, I found myself facing a plain-looking chocolate icing covering a rich mixture of nuts and candied peel. It was delicious.

My companion's blueberry cheesecake was not bad either, although I would have liked a slightly firmer cheese section. The coffee was also quite good.

The bill, including several steins of beer, came to \$52.00. In fairness to the café, I must say that a normal diner would probably not want to order as much as we did.

IN A culinary happening of a very different kind, the Israel Circle of

Chels last week held a dinner at the King David Hotel in Jerusalem to send off their team to an international competition in Torquay.

In keeping with recent trends in cuisine, the menu represented local twists at international cuisine, rather than an effort to come up with new and original "Israeli" recipes.

Also of interest was the fact that all the members of the team going to England work in Jerusalem, which was once the gastronomic stepdaughter of Israel.

I can say with all honesty that I can't recall ever having come across such a perfect meal prepared for a large group of people.

This Week in Israel-The Leading Tourist Guide-This Week in Israel-The Leading

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THE JERUSALEM SKYLIGHT

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Only A Good Friend Can Tell You Where To Go... **this week in Israel**

THE JERUSALEM POST MAGAZINE

FRIDAY, APRIL 22, 1983

THE JERUSALEM POST MAGAZINE

THE WAVES made by the Fourth Arthur Schnitzler International Piano Master Competition slowly recede, and the routine of life takes over again. Towards the close of the season, preparations for the coming year are being made, and part of this process is the award of music prizes and scholarships. In this field there are various types of encouragement for young students. Some assist only the select few who are aiming at a professional career; others find satisfaction in helping young people to acquire musical knowledge and technical competence without thinking of following up their training professionally. We need amateur musicians and audiences just as much as artists to perform. There are many foundations that do commendable work in this country, year in year out, some with a blare of publicity, some unknown to the population in general.

The other day, I was fortunate enough to attend the concert of winners of awards from one such body. The Angela and Maurice M. Clairmont Foundation held its award ceremony last week at the Mexico Building of Tel Aviv University. Eleven young people — pianists, violinists, cellists, a composition student — received grants totalling some \$25,000 from the funds of the foundation who gave his name and money to the fund.

Remarkably high performance standards were revealed at this concert, which, together with the pleasant, positive personalities of the youngsters, reminded us again of a "Beautiful Israel."

Five pianists, two violinists and two cellists performed classic and romantic works, with one Israeli

Helping hands

MUSIC AND MUSICIANS / Yohanan Boehm

piece (by Noam Sheriff) and a humorous by Rostropovich adding some "contemporary" spice to the programme. A guest pianist, Irena Zaritzkaya, played a nocturne composed by Maurice Clairmont and dedicated to Pinna Saltzman.

The Clairmont Foundation, established three years ago, is linked to the American-Israel Cultural Foundation. Prizes are awarded to instrumentalists of conservatoire and academy age, as well as to composition students. This year no first prize was awarded in the latter category, but only a second prize.

Mr. Clairmont, a native of Rumania who resides in Geneva and New York, studied law and music in Paris. He has not lost his interest in music; hence his generous support of young talents.

The honorary president of the Clairmont Foundation, Adolph Ebner, announced the formation of the Friends of the Tel Aviv Music Academy, which intends to organize events to assist young artists to appear in public and to further their career. Maurice Clairmont accepted the world presidency of the Friends.

These awards are in addition to the many scholarships distributed annually by the Sharret Fund for Young Artists of the American-Israel Cultural Foundation, as well as by the Jerusalem and Tel Aviv academies.

A MUCH SMALLER and more modest award ceremony was also held at the Alpert Youth Music Centre in Jerusalem — an less important though on a different level. The Max Varon Foundation goes to the grass-roots level of music education and seeks to encourage parents to continue their children's studies by donating small scholarships to help pay their fees. Seventeen out of 19 candidates received stipends, given in memory of Max Varon, a senior member of our diplomatic service, whose great love was the violin, which he learned to play as a youngster but could never use professionally.

YOUNG ARTISTS' WEEK, an annual feature of the American-Israel Cultural Foundation, gets its send-off in Jerusalem next week at the President's Residence (by invitation only). On May 5, Beersheba will be the venue for musical, theatrical and dance performances and exhibitions. On May 10 there will be a number of programmes at the Tel Aviv Museum.

The capital will have its day — or, rather, morning — at the Jerusalem Theatre on May 12, with Mendel Rodan conducting a performance of de Falla's *Don Pedro's Puppet Play* by the "Caron" Theatre and the Israeli Sinfonietta. There will also be a short recital by the IDF String

Quartet, an exhibition of art work by Bezael students, films, and performances by some theatrical groups.

On May 13, Haifa will celebrate Young Artists' Week with a similar type of programme, this one featuring the Haifa Symphony Orchestra and the Bat-Sheva Two dance group.

The week will come to a close in Tel Aviv on May 16, with a concert by the Israel Philharmonic at the Maan Auditorium, conducted by Gisele Binka, with Michal Tal as soloist in Rachmaninoff's "Paganini Rhapsody." The other works will be Ravel's "Mother Goose" Suite and Beethoven's Seventh Symphony. The concert will be preceded at 7.45 by a short programme by the National Youth Band in the foyer.

Altogether, Young Artists' Week will present six new works by young Israeli composers, two new conductors with different orchestras, three exhibitions by young artists, several new dances by Bat-Sheva Two, and the first performance of the winning entry for this year's Francois Shapiro Prize for a young instrumentalist.

THE JERUSALEM Music Centre announces a Baroque Music Workshop by members of the "Philharmonia" Baroque Orchestra of the West, to be held at the Centre from May 1 to 6. Laurette Goldberg, harpsichord, Susan Napper, cello and viola da gamba, Michael Sand, violin and viola, and Bruce Haynes, oboe, flute, recorder and bassoon — all international experts in their fields — are the instructors. Registration at the Centre is requested by April 25. The ensemble will give a recital at the Music Centre on May 1, with works by Handel, Telemann, Sammartini, Cooperin and Bach. For this event, admission is by registration only.

In Israel, the choir has appeared with all our orchestras and has established the "Voice of Choirs" series, with the participation of groups from abroad, which has been very popular all over the country.

The ensemble has been chosen to represent Israel at the International Festival in Lisbon. On Independence Day, it appeared at Amsterdam's famous Concertgebouw Hall, under the patronage of our ambassador in Holland. In Denmark, its appearance will coincide with an exhibition of the works of Mark Chagall, and the choir will sing at the May Festival at the Tivoli in Copenhagen. In the south of Sweden, it will appear in a number of churches, as the use of a church organ is required for its programmes, whose central feature is Domenico Scarlatti's *Stabat Mater*. This is complemented by Monteverdi madrigals, songs for female voices by Bartok, folksongs at different Israeli communities and vocal works by Israeli composers Zvi Avit and Moshe Razouk.

There will be radio recordings of the Cameran Singers in all the countries they are visiting.

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Grimm images

THEATRE / Uri Rapp

THEATREGOERS in Jerusalem and in Tel Aviv had a treat. A small stage, familiar props, ingenious lighting, German folk-songs, and two clever actresses together make up an excellent 75-minute show. Anne Sexton's *Transformations* is a modern poetic version of some fairy tales by the brothers Grimm; again transformed into a theatre-piece, it became an intriguing experience.

Vanessa Oels and Barbara Friend, the two actresses, are university teachers and writers also. Barbara Friend for the most part plays a mature woman, both poised and troubled; Vanessa Oels is a versatile comedienne; their talents are complementary. Also featured: some life-sized though faceless puppets, who contribute quite a lot. It is a lively and clever text and those who have not read Anne Sexton should be glad to get to know her poems.

They're working with the well-known fairy tales: Snow White, the Frog Prince, Rapunzel, Cinderella, Hansel and Gretel, Rumpelstiltskin, Sleeping Beauty. In the Grimm ver-

sions, they're already cruel and disillusioning enough, once you get behind the innocent and childlike facade. Anne Sexton's version is colloquial, and the horror, cynicism and cold-bloodedness conveyed by her images and metaphors shock the listener.

We are presented with Snow White's stepmother, "a beauty in her own right, though eaten, of course, by age"; or Snow White herself, married happily ever after: "Meanwhile Snow White held court, rolling her china-blue doll eyes open and shut and sometimes referring to her mirror/as women do." The vicious cycle of sexual competitiveness between older and younger women is revived.

THE CINDERELLA rags-to-riches story takes the following form in Sexton: its characters include the plump who wins the Irish Sweepstake ("from toilets to riches"); the nursemaid who marries the millionaire's son ("from diapers to Dior"); the milkman who goes into real estate ("from homogenized to

martinis at lunch"); and the charwoman who collects insurance money after being hit in a traffic accident ("from mops to Bouwli Tel-ler").

Sexton's Hansel and Gretel begins with a recital by a cannibal mother: "Little plump/said the mother to her son/I want to bite/I want to chew/I will eat you up."

Abandonment of the children in the forest is termed "the final solution"; and when the witch tells Gretel to climb into the oven, she answers: "Ja, Fräulein, show me how it can be done." The witch in the blazing oven is described in the following terms: "Her blood began to boil up like Coca Cola/Her eyes began to melt/She was done for. Altogether a memorable incident." The children remember the "cooking witch... only at suppertime" with the smell of broiled meat.

Rumpelstiltskin tears himself in two, "one part soft as a woman/one part a barbed hook." When Sleeping Beauty's death is foretold, "the king looked like Munch's Scream."

THERE ARE lively and diverting touches: "Cinderella and the prince/lived, as they say, happily ever after/like two dolls in a museum case/never bothered by diapers or dust/never arguing over the timing of an egg/never telling the same story twice/never getting a middle-age spread."



Vanessa Oels and Barbara Friend in Anne Sexton's "Transformations."

There is just one touching and uncynical piece. It's the opening section of Rapunzel, which provides a completely new perspective on the story of the old woman who wants to keep the young girl to herself: "A woman/what loves a woman/for ever young." The yellow rose will turn to cinder and New York City will fall in before we are done so hold me/any young dear, hold me." This long poem celebrates female love, but is then contradicted when Rapunzel first discovers a virile admirer.

Much human longing, emotional fragility and wistfulness shine through the harsh and drab surface of these narrative poems. The two actresses have transmitted these

qualities. They're not pretentious, and so their weaknesses don't have to be stressed. They give the impression of having and living the text, and succeed in conveying this to the audience. Here is an instance of American culture at its best. The American Cultural Centre should be congratulated for its support of this performance.

If I conclude this review with the end of the introductory poem, *The Gold Key*: "He turns the key/Presto! It opens this book of odd tales/which transform the brothers Grimm/Transform? As if an enlarged paper clip/could be a piece of sculpture/And it could." This is a good statement about modern art, and about poetry. □

This Week in Israel-The Leading Tourist Guide-This Week in Israel-The Leading

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8.30 pm: small hall *The Dyak*
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Tues. at 4 pm: *The Wizard of Oz*
7 pm: *Days and Nights in the Forest* Satalit Rey
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Independence Day blues

THE GOVERNMENT having made its usual mess of the weather, this time for the eve of Independence Day, few of us had the temerity to venture out into the night, armed with plastic hammers, in search of prey to smite upon the head. Like errant soldiers, we were confined to harracks. As a result, we were more than ever dependent on Israel Television to keep us awake until the small hours, since it was our patriotic duty, on this night of all nights, to go to bed when the owl and the nightingale closed up shop.

Fortunately for us, at long last somebody responsible for programming in Television House had really done his homework. The *Greatest Show on Earth* was exactly what we wanted to keep us on the *qui vive* through the long, dark hours; it had everything except fireworks. There were stunning Cecil B. de Mille effects, wonderful circus acts, humour, sentimentality, romance, villainy, nobility and a story line to hold our attention. Betty Hutton's acts on the high trapeze were as wonderful as her legs; Charlton Heston was like a lioness defending her cubs as he fought off the villains from the organization who wanted to take over the circus.

Earlier in the evening, we had been put into an excellent mood by seeing all the VIPs who had wangled tickets for the ceremony on Mount Herzl lashed by winds and water. There are few more exquisite pleasures than sitting in an armchair in an overheated room and seeing our betters shivering under arctic conditions.

Despite the weather, all the troops involved in the ceremony performed with the precision of the Guards at Buckingham Palace. Gone are the days when Israeli forces at a ceremony of this kind looked like guerrillas come down from the hills to whoop it up in town: now both male and female soldiers march, salute and exchange flags with a snap that must delight their regimental sergeant-majors. Edna Pe'er read her lines so well and with so much emotion that I doubt whether there was a single dry eye in any armchair in Israel. I have only one complaint: in the age of colour TV, choirs and other performers should no longer be dressed in black and white. They must bear in mind that their real audience is not the select few shivering in the seats, but the hundreds of thousands watching on TV sets, and clamorous for colour. Tennis players and other sportsmen have yielded to the pressure to use the entire spectrum: ehlers should do likewise.

IT IS NOW a firmly established tradition that two televised competitions should mark the celebration of our independence: one is a Bible Quiz on the day (reduced in latter years to a clash of youthful siges) and the other is an oratorical contest in the evening.

The rivals in the latter event were the President, the Prime Minister, the Speaker of the Knesset, and the Chief of Staff. For some reason, this year the Premier did not seem to be very interested in winning; he spoke some hackneyed lines without those variations in tone, pitch and volume that generally make him so effective a rhetorician. The President was very wise and paternal, as befitted a man who had not yet abdicated his post as the father of all the people; but it seemed to me that he was not



Rafal: a formidable man.

TELEREVIEW Philip Gillon

saying anything very new. Still, he will clearly make an excellent prime minister. Knesset Speaker Menahem Sevidor said predictable things in a very firm voice.

The valedictory appearance of Rafi-Aluf Eitan as chief of staff was far and away the most interesting performance of the night. Like all our chiefs of staff, with the exceptions of Moshe Dayan and Yigael Yadin, he speaks very, very slowly, and cogitates a long time over every question before he answers it, like a factory belt reluctantly delivering the goods, although it is not certain that it is not on strike.

While Rafal sits considering whether he should answer some question posed by an obviously intimidated interviewer, his face sets like granite, and he looks rather as if he were posing for the Mount Rushmore treatment. He is clearly a very formidable man, even via the air waves and compressed into a tube.

As he outlined his grim philosophy, I had to admit, reluctantly, that there is considerable logic in his thinking; I also understood why hundreds of thousands of Israelis have chosen to emigrate. He made a very strong case for the view that there has been one continuous war going on between Jews and Arabs for decades; that it is them or us; that it will only end with the complete subjugation of one people or the other.

He did not spell it out, but clearly implied that there are only two alternatives: the extermination of the Jews or the exodus of the Arabs from the whole of what he considers to be Eretz Yisrael. Only fanatical wars can determine what the end is to be. If he is right, the outlook for our children, grandchildren and great-grandchildren is hardly rosy.

On the vexed question of his politicization of the post of the chief of staff, he made a very poor case: he merely alleged, without citing any examples, that his predecessors had also adopted political stances. Maybe so, but I cannot remember any of them making public state-

ments on controversial political issues, as Rafi-Aluf Eitan has done, time and time again.

THE WHOLE of Israel seems to have contacted me to complain about the appalling programmes shown on Independence Day. They make the point that the weather was so bad - refer back to opening sentence about the government - that they stayed home for that rare delight for an Israeli TV addict, a whole day's viewing. And, they say, they were given one junky programme after another.

I pass on the hearsay report, because, I must confess, on Independence Day I played truant and substituted real living for observing life on the screen. Watching Mabat the previous night I heard Deputy Prime Minister David Levy justify the revolting decision of the government to desecrate Independence Day - the day which should unite all Israel in joy - by the dedication of the highly controversial, nation-splitting new town of Upper Nablus next to Arab Nablus. He went on to claim that the planned Peace Now protest on the site was anti-democratic, because the government decision was binding on all of us.

This nasty and dangerous nonsense so irked me that I decided to join the protest the following day. When I told a cynical friend of my intention, he said: "You're crazy. You'll be stoned by Arabs and shot by Jews. And for what? The West Bank has already been annexed, no protest can change the facts. It's all over but a few wars."

But I went. And a wonderful, inspiring day it turned out to be. We had to wait hours while our buses inched along the road; we scrambled over a muddy hillside; the wind raged at us, the rain beat down on us; but it was a terrific experience. The Peace Now organization was perfect; the crowd was amazingly large considering the conditions; everybody was very good-humoured. I was reassured that morality and decency are still alive and well in Israel, and that the old ideals of Zionism are intact. Best of all, Levy decided that discretion was the better part of valour, and faked appearing on the platform as scheduled; instead he had some kind of hole-and-corner gathering out of sight. So the honour of Independence Day was saved.

I got back in time to see the report of the event on the news. It was a very carefully edited, giving-both-points-of-view, colourless, bland and uninspiring record, although accurate. So I cannot help thinking what I would have missed if I had sidestepped real life and relied only on the box. With great nobility, since, if people follow my advice I may put myself out of a job as a TV reviewer, I urge readers to try switching off their sets and really living.

But I have good news for armchair sportsmen. The sports department plans a great deal of live vicarious sport for us during the summer - if this ever arrives - including several European Championship basketball matches, the Wimbledon finals in July and track and field events in Finland in August. Some of these telecasts are on Fridays and Saturdays. They are not yet up to Jordan's standard, but they are making progress.

ALL THROUGH the screening of *Diva* I racked my brains to define it. Is it schlock, pop, retro, Roy Lichtenstein, Claus Oldenburg, Andy Warhol, Rene Magritte and Paul Delvaux rolled into one, or a strange mixture of the absurd and the impossible, the trendy and the fanciful? Or is it a latter-day version of a cult serial like *Judex*, with its mysterious hero bringing justice to the hopeless victims of villainy whom law and order couldn't or wouldn't deliver from the jaws of pure evil?

The obvious answer is that it has a bit of everything. Of course it is debatable how much of a compliment that is; after all, what's left of a man's own personality when he has absorbed such a multitude of influences like a sponge?

However, this conclusion is an doubt of more interest to film theorists than to reviewers; the average filmgoer isn't likely to bother himself with it. For, whether *Diva* heralds a new style in French cinema or is just a pathetic example of its bankruptcy, it is immensely enjoyable, as long as you don't take it too seriously and don't expect some profound philosophy.

If one considers only the formal plot, then everything is clear. *Diva* is a thriller in the most traditional sense of the word. It is about unlawful recordings and dope smuggling, police corruption and prostitution; it has not one but several breathtaking chases through Paris metro stations, under the Place de la Concorde and in the Bois de Boulogne; a number of violent crimes are committed, including murder; sadistic executioners go around sticking ice-picks in people's backs; guns go off all over the place, and cars are blown up.

Yet to see in this film only a thrill-

The score on 'Diva'



Richard Bohringer in 'Diva'.

CINEMA Dan Fainaru

ler would be to do an injustice to director Jean-Jacques Beineix, whose first feature film it is. *Diva* can just as easily be viewed as a fetishistic exploration of human nature. The young hero, Jules (a very common French name), is infatuated with opera in general and the voice of one black soprano, Cynthin Hawkins, in particular. The trouble with this luscious lady, played by a real soprano, Wilhelmina Wiggins Fernandez, the current star of the Paris Opera production of *La Traviata*, is that she refuses to make records. The young man smuggles a Nagra tape

recorder into one of her performances and achieves a perfect recording of her singing an aria from Alfredo Catalani's *La Wally* (one has to be a cultist to know of the existence of this opera).

How perfect the recording can be, given the conditions of secrecy, is open to question, but then Beineix should be allowed a certain amount of poetic licence. Not content with "stealing" her voice, the young man also helps himself to one of her dresses. (Louis Bunuel would certainly have approved of such an impulse.) When he goes back to return the dress, for he isn't a real thief, just a passionate fetishist, he is confronted by the lady herself, who immediately makes for the nearest phone to call the police; she is sacrificed on learning of his familiarity with her career, her whims etc. At this point she knows only about her dress...and only a nasty reviewer would give away the twists of a thriller.

I WILL limit myself, therefore, to some of the complexities of the work. A gang of Taiwanese pirate record producers would just love to get their hands on the young man's tape. Jules is a postman, and a hooker slips a cassette containing her confession, which could put a must respectable person in trouble, into his postbag just before she is stabbed to death. Naturally, all those mentioned on the tape are eager to get hold of the incriminating evidence, and as soon as they realize who has it (the last one to find out is Jules himself), they start chasing him mudly. Now the police, who may not be very smart but are at least persistent, join the chase, for they want to get all the biddies; since all roads appear to lead to the postman, they too

start looking for him. But that's not all. For the postman happens to see a Vietnamese girl, who sometimes works as a nude model, lifting records from a shop in a sophisticated way.

Through the young lady he gets to meet a mysterious character named Gorodish (did someone involved with the script spend some time in Israel?). This Gorodish is another fetishist who will spend hours preparing his meals, or will sit on the floor, in front of a pop-style drawing of a woman, meditating to the sounds of concrete music. He owns a white Citroen dating from before the war, and also happens to be omnipotent, omniscient, and omnifarious. This latter-day *Judex* is the only one rooting for the hapless, confused and penniless Jules, whose infatuation has led him into such an imbraglin.

This comic-book plot would be more of a joke than it is if it weren't for its very strange and unexpected setting.

The decrepit opera house, where the original theft is perpetrated, with its peeling walls and run-down galleries, is weird enough to warrant the existence of a phantom in its bowels.

The postman's abode is on the top floor of a huge parking garage. The walls are decorated with pop murals of car accidents, wreckage is strewn all over the place, twisted pieces of rusty metal that somehow seem to be the materializations of the murals themselves. One gets the strange feeling of walls aping life-aping walls, a thoroughly unsettling experience.

That the most sophisticated sound-reproducing machines are hidden between these "modern decorative artifacts" would certainly please a Rauschenberg; they add

to the tongue-in-cheek approach, which is tripped by a young man sprawled on a mattress, immersed in the post-Piccin romantic effusions of Catalani. Camp has never been more entertaining.

TO BALANCE all this, there are precise images of a world which suddenly seems completely absurd, very much in the style of Belgian surrealists like Magritte and Delvaux (or should one define them, as their countrymen do, as symbolists?). An isolated lighthouse on the Normandy beach pokes into the grey sky, a perfectly symmetrical phallic symbol, with a microscopic white car emerging worm-like from its shadow and driving away. A dilapidated warehouse bathed in a bluish, unreal light is the setting for one of the film's climaxes. Everything in this film, including the rubble, is used for its decorative value, which may be a comment on an era that accepts the ugly as beautiful.

This visual style gives a sense of splendour to the senseless plot, adds surreal values to it, supplies a multitude of fascinating points to focus on. The acting, mostly by unknowns, is more than adequate, with Richard Bohringer (Gorodish) in one more feature part that may lead him to the major league.

But what stands out is the exquisite camera work of Philippe Rousselot, whose stunning images could be seen as tributes to all the plastic artists, already mentioned. And the name of composer Vladimir Cosma should be included here, for supplying sounds that are as kinky as the images.

As for Mr. Beineix, not many 27-year-old beginners have shown such a control of the medium in the entire history of cinema.

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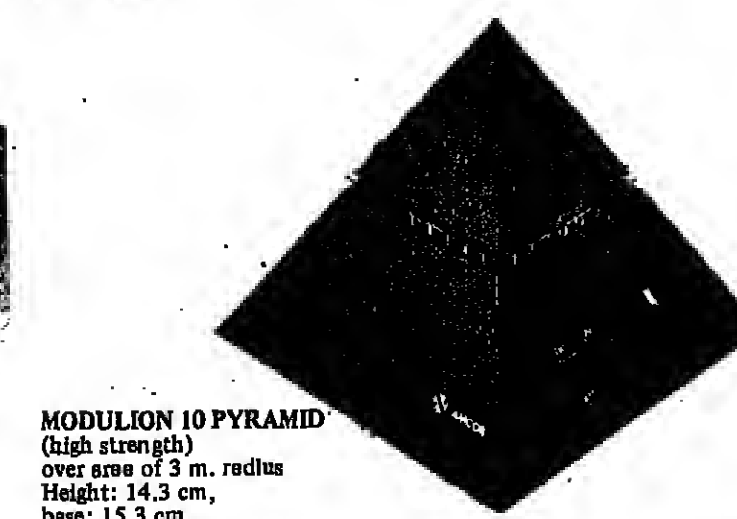
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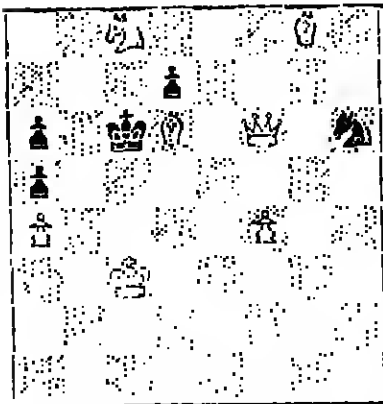
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Glorious art books

Meir Ronnen

JOHN SINGER SARGENT. By Carter Ratcliff. Oxford, Phaidon. With 313 illustrations, 113 in colour. 256 pp. £48.

VAN DYCK. By Christopher Brown. Oxford, Phaidon. With 230 illustrations, 37 colour. 240 pp. £25.

CANALETTO. By J.G. Links. Oxford, Phaidon. With 217 plates, some in colour. 239 pp. £27.50.

BRITISH LANDSCAPE PAINTING. By Michael Rosenthal. Oxford, Phaidon. With 184 illustrations, 70 in colour. 191 pp. £15.

THE WORLD OF HENRI ROUSSEAU. By Yann Le Pichon. Oxford, Phaidon. With 526 illustrations, 160 in colour. 285 pp. £30.

THE PRINCIPLES OF ARCHITECTURE - Style, Structure and Design. Oxford, Phaidon. Nine essays edited by Michael Foster. Fully illustrated. 222 pp. £15.

REMBRANDT: SELF-PORTRAITS. By Christopher Wright. Bedford, Gordon Fraser. With 98 plates, catalogue raisonné. 135 pp. £12.95.

GENERAL interest in Van Dyck (1599-1641) has been rekindled by the recent exhibition "Van Dyck in England" at London's National Portrait Gallery - which coincided with the publication of the marvellous new book by Christopher Brown (a Deputy Keeper at the National Gallery), who points out the lasting influence of Van Dyck on English portraiture, through Gainsborough, Reynolds and Lawrence. He might also have included John Singer Sargent (1856-1925), the subject of another quite sumptuous and beautifully produced Phaidon publication, one of the most striking art books I have ever seen.

Brown does dwell on how much the young Van Dyck absorbed from Rubens. Carter Ratcliff correctly assesses Sargent's debts to Velasquez and Manet as well as to his Parisian teacher; but despite Sargent's often superficial brilliance it is also tempting to see a number of parallels between him and Van Dyck.

Bath saw portraiture as their bread and butter; if they never obviously sucked up to their sitters by flattering their features both had exceptional gifts of humane observation. They depicted their clients at their best. Like Velasquez, they could ennoble plainness. It has been said that Van Dyck virtually created the English aristocracy single-handed (Proust once wrote something about "dazzling idiots"). Sargent carried on this tradition, elongating his figures into a stature they did not possess; the method is pure Van Dyck (though it goes back through El Greco to the Renaissance).

Van Dyck himself was short - but a flamboyant dresser, a self-made courtier with a retinue and a knighthood, who was everyone's equal, at least outside his own country. So was Sargent: born in Italy to Yankee patriots, he studied in Paris and made much of his career in England, at home with both bohemians and the aristocracy, on American with

English manners. Both Van Dyck and Sargent felt they could approach their sitters as equals.

Both were painters of tremendous facility; both were blessed with a touch that showed itself in fabrics and paint surface itself. Both were teenage prodigies; Van Dyck was a quite mature painter of brilliance at 21. Both travelled, collected and worked like mad. Van Dyck owned a cluster of Titians (another influence) and he made over 900 paintings in the 30 years of his short working life, nearly one a week! He also kept a volatile English mistress and eventually married a Lady in Waiting.

Sargent, an entertainingly sociable man and a musician, seems to have done nothing else but paint; no known physical liaison was ever attributed to him and he painted male and female nudes with equal intensity. He did spend most of his life studying the faces of young women with extraordinary sympathy and obvious admiration. Like Van Dyck, he also admired the successful; a certain accompanying arrogance and pride in rank or position is characteristic of so many of their sitters, who are depicted chiefly



J.S. Sargent: two girls resting (detail of "The Brook," 1907).

ly in their public or social roles. Both painters were thus masters of the formal portrait. But Sargent could also backslide into pre-Raphaelite kitsch. Ratcliff does not criticize him; he merely quotes others.

While both these books are models of their kind, my only regret is that neither author attempts an analysis of why both artists were such effective picture makers. Brown does mention composition here and there, but Ratcliff hardly appears to recognise that it was design and composition that lent such effectiveness and drama to most of Sargent (his dreadful Boston murals aside).

Both painters were obviously thoroughly grounded in the secrets of classical geometry (made clear to all of Rubens' apprentices). Van Dyck had a weakness (or on the built, innate pre-disposition) for inner rectangles placed at 45° to the vertical format, usually in the upper half of the work; and his dramatic placing of highlighted hands recalls El Greco's use of the flower-like hand in *The Burial of Count Orgaz* in Toledo. Sargent's feeling for placement and use of negative space was usually impeccable; there are not only distinct references to Velasquez but also to his even more flamboyant contemporary and friend, Giovanni Boldini.

ANOTHER equally fine Phaidon book is 'Links' 'Canaletto', a towering piece of scholarship and research into the life and methods of a true scenic painter. More

technical than the above books, and a must for students, it is still perfectly accessible to the general reader. The full size colour details are marvellously revealing. Links demonstrates how Canaletto (1674-1768) showed details around at will and even made up views. He also traces Canaletto's little known nine years in England.

THESE THREE books, all well designed, benefit from modern printing techniques which enable illustrations to be placed on the same page or in near proximity to the relevant text; but the Sargent book, designed by Howard Morris, takes the honours. One wonders why all Phaidon books should not look like this. The answer is that some of them are produced by subsidiaries or are translations of foreign publications; and are printed in different places. The Rousseau book, with a distinctly indulgent text by friend-of-the-family Yann Le Pichon, is not only a translation of the French edition but a replica of its restless layout (no doubt a saving of money). Replete with illustrations, information and photographs of sources and the *Douanier* himself, it is still an excellent buy, full of colourful delights.

The subsidiary-produced book on architectural principles has the over-designed look typical of the product of a "design group." Not many

Story versus Art

Gil Goldfine

IN THE FINAL analysis art must be judged on the long term viability of its inherent energizing forces: the merger of colour, line, texture and form into meaningful harmonies. However, to maintain a balance between these abstract qualities and the content or subject matter, is also essential.

Michael Kovner's figurative paintings based on Lego toy constructions place the spectator in an uncomfortable position.

These new works appear to be a stop-gap in Kovner's career. Although painted with the same sensitivity as his Gaza houses and with the same degree of intellectual conceptualism as his desert landscapes, these pictures fall between painting as painting and painting as story-telling.

Once the spectator wades through the repetitious, static figures there is a realization that, more than anything, Kovner's exhibit raises the question of how one can divorce content from abstract elements and still appreciate the art. One way is to dissect Kovner's pictures for what they are and not accept them at face value. Laced with a surreal overtone the images often border on the diabolical. The Lego story is filled here with conflict and danger and the fun and games is really describing life on the edge of existence. Kovner uses images and symbols as did DiChirico in 1910 or Guston in the late '70s. Every canvas appears to be a contrived page from a picture book but one cannot disregard Kovner's consistent use of threatening shadows nor

underlying psychological tremors, as symbolized by the rolling, dangerous sea and an unmanned sailboat, allusions to the frailty of life that are missed or not caught because of Lego's unbiased, colourful façades.

Kovner is an accomplished painter. He knows how to apply colour, how to use light and how to organize his space. In the past his choice of subject matter made sense via his other capabilities. His current series doesn't hold up with the same vitality, nor the same conviction. (Gordon Gallery, 95 Ben Yehuda, Tel Aviv).

DAVID FRUMER also reacts to a specific non-natural environment but in a more direct way. Using the flattened, colourful and geometrized images of a video game screen, his pictures are one-act scenarios telling of the tragedies of war by translating the action and armaments into game sequences. In a touch of satirical rub, Frumer couples the international home-gone craze to the international "sport" of actual conflict in which people really die. Undoubtedly reacting to the current state of local affairs, Frumer's paintings are post-Pop statements that amplify everything about the "social-war game" short of painting in the computerized frames, painted on graph paper, are chock full of tanks and planes, heroes, paratroops and helicopters. It's a "down home" star war.

One must criticize Frumer's content in the same way as with Kovner. He is not really painting video screens but using that technical invention to supplant



Michael Kovner: painting (Gordon Gallery, Tel Aviv).

other painterly ideas which might contain more originality. Frumer is acting more like a copying machine, a graphic translator, than an innovator. Like journalistic cartooning, Frumer's pictures are social and political satire and can be assessed as literary resolutions rather than something that belongs to the plastic arts. (Julie M. Gallery, 7 Glikson, Tel Aviv. Till May 4).

CLARITY, colour balance, splendid lighting, textural sensuality and understanding of his subject have all been carefully tended by Neil Fulberg in his magnificent colour photographs of the Sinai. The score of prints are visual statements that give one a true sense of place. Fulberg's Sinai is monumental,



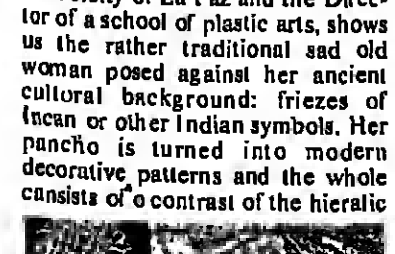
David Frumer: painting (Julie M. Gallery, Tel Aviv).

natural, real and personal. His work is a set of contrasts from barren, majestic mountains to soft sand dunes; and from cascading stone escarpments to slender hills threatened by ominous cloud formations. Fulberg isolates a frame

Art from Bolivia

Meir Ronnen

A RARE opportunity to view the work of two noted artists from Bolivia is afforded at a small show in the mezzanine gallery of the Jerusalem Artists House. Ines Cardona, trained in La Paz and in Spain, shows beautifully composed collages of pieces of weavings and even buttons, based on all the premises of Western hard-edge abstraction of the School of Paris of the Fifties. Most of them are so well designed you keep regretting they were not executed in paint. Her husband, Gil Imena, a professor of fine arts at the University of La Paz and the Director of a school of plastic arts, shows the rather traditional and old woman posed against her ancient cultural background: friezes of Incan or other Indian symbols. Her pantofole is turned into modern decorative patterns and the whole consists of a contrast of the hieratic



Gil Imena: detail of painting (Jerusalem Artists House).

with the formal humanism of latter-day Latin American revolutionary painting.

In the upper gallery, Linda Nesvisky, originally American trained, shows a series of connected mixed-media drawings, etchings and screen prints that are a great advance on her previous work. She has two main compositional points of departure: vertical over a horizontal rectangle; and a series of loose-edge forms arranged in a grid. All are given apt but often interchangeable titles. In some cases her sensitively applied oil pastels seem to have been rubbed over one of the prints. The best works are those in monochrome or employing a few low key, austere used colours, like the attractive screenprint "Ebla Tablets" (B). Her combination of line cut and silk-screen is also effective. The oil pastel No. 25 is particularly fine. An impressive performance, apart from a few small bright-coloured etchings that lack the serene harmony of the rest of the show.

The main galleries are devoted to watercolours by Hannah Yakin and oils and watercolours by her husband Abraham Yakin. I wish I could find something better to say about this veteran Jerusalem couple. Their work is over-literate and illustratively visionary, well meant but sadly adding nothing to one's experience of art, life, or Jerusalem. The best one can give them is an A for Effort. (Jerusalem Artists House). Till May 4.



Linda Nesvisky: etching.

Gombrich to lecture

Post Art Editor
FAMED art historian and lecturer Prof. Ernst Gombrich will lecture at the Israel Museum on May 1 at 8.30 p.m. His subject: use of the term "Primitive" in research into the history of art. The lecture will be accompanied by slides.

Prof. Gombrich's famous "The Story of Art" has recently made its appearance here in Hebrew. He is visiting Israel to participate in ceremonies at the Bezalel Academy of Arts and Design, which is making him an Honorary Fellow. Also receiving an Honorary Fellowship is American sculptor Richard Serra, whose huge and menacing minimalist sculptures are among the most original to appear over the last decade or so. Both distinguished visitors are to engage in open discussions with Bezalel students.

Nature and inspiration

Ephraim Harris

"NATURE AS Inspiration and Pretext" is the exhibition usually called "From the Museum's Collection" and then ignored to concentrate on the main attraction. Now the Museum has given it a name which cannot be thrust aside.

The organisers clearly mean "Nature" in the sense of the open air, environment and its non-human life. Nevertheless the phrasing is unfair because, contrary to other forms of creativity (the novel, drama and cinema) Fine Art has no equivalent to the "throw away" phrase; after almost 60 years of art contacts, this writer can barely recall half a dozen cases where this rule might apply. Extra information is required, outside the single item displayed, on the artist's output over a long period, to justify an opinion. For instance, the Kadishman is an instance where he has deliberately changed the natural colouring of the trees, i.e. nature as pretext; if, on the other hand, he depicted his sheep, then it would be inspiration, the decision being founded on a certain amount of knowledge regarding the artist. A similar remark could be made concerning the Danziger included here.

Another problem is the excessive importance given, until comparatively recently, in Israel, to "style" over content, going back to the very early days when oils were held to be the proper medium to

produce an art worthy of the Jewish State that would one day arise. The indiscriminate adoption of cubist mannerisms and, later, abstraction, compounded this attitude. Strangely, the "New Horizons" division of abstraction into the lyrical and the geometric saved the situation; for the immediate reaction to Modak's abstract deep yellow on various shades of blue is an impression of genuine inspiration (and relating it to the atmospheres of Avniel's "Sea of Galilee" which also passes muster).

Otherwise very few pictures betray inspiration. A Stemaskey oil is difficult to classify, its only validity being his retention of green. A Streichman watercolour, less tampered with for effect, closely approximates the conception of inspiration. The two minimalists, Gross and Reisman, constitute a dilemma; however, their unswerving devotion to their chosen style assures them as pretext. Even the realists, whose choice should be easy, present problems. Menahem Shemi's "Rehov Hagofen" may have attracted him by its opportunities for style. Batya Grossbard's continual and monotonous pencil drawings of afforestation varied only by anti-fire lines may be an inspired subject. Two pieces can be unhesitatingly counted inspired: Eliahu Gai's "Mt. Tabor" (oil) and Krakauer's "Landscape near Jerusalem" (chocolate drawing).

The little sculpture does not even merit consideration. (Municipal Museum of Modern Art, Haifa). □

ART GUIDE

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WHAT'S ON

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Jerusalem

MUSEUMS
Israel Museum, Exhibitions: Permanent Collection of Judaism, Art and Archaeology; Recent 1982-1983: Pottery, Letterheads by Penicillin; Primitive Art from Museum collection; How to Look at a Painting; Special Exhibits: Seder Plate, Vienna 1925; James Turrell: Two Spaces, Japanese Miniature Sculpture, 18th-19th cent. Netsuke and Inro, Bijou Souvenir Objects and Charms; Lamps; Day Jug and Juglet; Middle Camunian Period IIA; Illuminated Haggadah; Kadesh Burned, Insects from Judean Kingdom (Rockefeller Museum); Wonderful World of Paper (Paley Centre next to Rockefeller Museum); 52 Months to Job One — Designing the Ford Sierra; Seder Maaseh Tziryah, Raphael in Paris.

Galeria Vision Novella, Khazart Huyotzer, Y.S. Haimbach, Original prints by international artists, Tel. 02-319864, 280031.

Jerusalem City Museum — Tower of David — The Citadel, Open daily 8.30 a.m.-4.30 p.m. Multi-screen show (Eng.) Sun-Thur. 10.00, 11.00 a.m.; 1.00, 2.00 p.m. Nightly (except Friday and Holiday) in French, 7.00 p.m. German, 8.15 p.m. English, 9.00 p.m. Permanent Exhibits: Liturgical Icons "Jerusalem Characters".

Yankin Moshe Winchill Permanent Exhibit on life and work of Sir Moses Montefiore, Sun-Thur. 9 a.m.-4 p.m., Fri., 9 a.m.-1 p.m. Admission free.

The Touro Synagogue, Permanent Exhibitions on Jerusalem Divided and Reunited in restored former military outpost, Sun-Thur. 9 a.m.-3 p.m. (1 Haifa Haodusa St.)
Old Yishuv Court Museum, The life of the Jewish community in the Old City, mid-19th century-Wood War II, 6 Reh, Or Haimim, Jewish Quarter Old City, Sun-Thur. 9 a.m.-4 p.m.

Sir Isaac and Lady Edith Wolfson Museum at Michael Shalom Permanent Exhibition of Judaism, Diorama Room: History of Jewish People, Exhibits of drawings by Mark Podaw, Special Pesach Exhibit, Sun-Thur. 9 a.m.-1 p.m., Fri. 9 a.m.-12 noon, Tel. 635212.

Tel Aviv

Tel Aviv Museum, New Exhibitions: New Painting from Germany, New painting from Joshua Gessel Collection; Castelli, McLean, Padimo, A.R. Penck, Expedition to the Holy Land, Continuing Exhibitions: Helmer Lerski, Photographs 1910-1947, Michal Na'aman 1915-1983 (Helena Rubinstein Pavilion), Visiting Hours: Sat. 10-2; 7-10; Sun, Thur. 10-12, Fri. closed, Helena Rubinstein Pavilion: Sat. 10-2, Sun-Thur. 9-1; 5-9, Fri. closed.

Other Centres

Hezorez, Israel Wildlife Museum, Exhibitions: Ruth Schloss, "Borders 82", Open until 18.5.83, Visiting Hours: Sat. 10-2; 5-8.30, During week after coordination by Tel. 04-931084.

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GIVE SOLDIERS LIFTS

THE JERUSALEM POST MAGAZINE

FRIDAY, APRIL 22, 1983

A legal officer was consulted and he confirmed that all legal proceedings before a military court were halted if the accused took up the judge's obligatory offer of legal advice. In general, people accused of offences like stone-throwing or curfew breaking preferred not to incur the expense of retaining a lawyer, he said.

As for the soldiers removing the telephone line from the UNRWA office, the senior officer pointed out that the army camp above Jaluzoun was directly connected to a military exchange.

"The curfew was clamped on the camp after an earlier three-day curfew, which had also been triggered by stone-throwing," he said. "The camp leaders were warned that if the stone-throwing reoccurred the next curfew would be longer. Stones were thrown again, but we chose to ignore them, hoping that the local leaders and clan elders would make sure that it stopped. Eventually, after a resident of Shilo was injured, we had no choice."

"During the time of the curfew, there are clearly no stones thrown. But whether it is effective in the long term...? Look, one has to differentiate between stone-throwing and the petrol-bomb attack. One is a disturbance and the other is a hostile terrorist act. One is investigated by the police, the other by the General Security Service. To prevent stone-throwing is far easier, since a petrol-bomb or grenade attack is the work of a terrorist cell and far more difficult to trace."

"The petrol-bomb was not provoked by the curfew. On the same day petrol bombs were also thrown in Tulkarm and Jericho and a grenade was hurled at some soldiers in Nablus."

"There are no orders or set criteria for determining how long a curfew should be imposed. It is discussed daily at senior levels. Curfews are usually imposed for operative reasons in order to protect civilians during action which might endanger them, or to facilitate actions by the security forces, or to calm the area."

"Often soldiers ask me what to do about curfew violators. It is possible to have a total curfew if we shot every one who moves outside. I think we conduct the curfew in the most humane way possible — we ignore old people and children — there are humane exceptions."

"I don't agree that curfews are ineffective. A population closed up for three weeks without being able to move out — that does not necessarily mean they scold at those who impose the curfew."

"But, when one comes down to it, they do laugh at us because we don't shoot those who throw stones. The Arabs in the final analysis understand and appreciate force. But we do not have to behave according to their expectations, we have our own credo."

CURFEWS have been imposed elsewhere in the West Bank since the day I spent at Jaluzoun. At Dahariya, the army lifted the curfew only after local leaders agreed to set up their own civil guard to patrol the main road and prevent stone-throwing. A similar idea was introduced in the village of Azoun, which lies on the main road that links Kfar Sava to Nablus and also serves many of the new Israeli settlements built in the area.

Getting the local population to police themselves might be efficient, but probably only for a limited period. It is also something of an admission that the IDF is losing the will to do the job.



THIS WEEK'S EVENTS
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April 23-28

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NEW PAINTING FROM GERMANY

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MICHAEL NA'AMAN 1875-1883 (see Helena Rubinstein Pavilion)

Gallery Talks at the exhibition New Painting from Germany, Saturday, 23.4. at 8.00 p.m.; Wednesday, 27.4. at 8.00 p.m. in Hebrew.

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ISRAEL IN SONG, presented and edited by Bracha Zellira. Works and arrangements by well known Israeli composers. Sunday, 24.4. at 8.00 p.m.

FOR THE GOLDEN AGE

DEUTSCHLAND BLEICHE MUTTER (Germany, 1979, 130 min., in colour, German with Hebrew subtitles). The outstanding personal film of Heiko Sanders-Balme on young women at a time of war. Courtesy of the Goethe Institute, Tel Aviv. Monday, 25.4. at 10.30 a.m.

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One Time Programme

FROM THE TREASURES OF THE FRENCH CINEMATHEQUE, PARIS, L'ego d'un film muet, 1916-1928 (France, 1974, 52 min., in colour, French with English subtitles). A film which provides the lyrical realism of the 1930s. La vie (France, 1928, 20 min., black and white). George Laumond's film depicts scenes from the city of Paris which have become a model for the social cinema. Centre of the Institut Français de Tel Aviv, Thursday, 28.4. at 9.00 p.m.

FROM THE TREASURES OF THE FRENCH CINEMATHEQUE, PARIS, A Jean Epstein evening. Courtesy of the Institut Français de Tel Aviv, Saturday, 30.4. at 9.00 p.m.

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THE MICHAEL NA'AMAN exhibition will close on Saturday, 23.4. at 2.00 p.m.

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Slide Lecture on Art History by Prof. Hader in Hebrew and Andy Warhol, Thursday, 28.4. at 8.00 p.m.

Selected Chapters in Film History, by David Greenberg. Lecture in Hebrew and the screening of The Blue Angel (1930). Von Sternberg's film, with Marlene Dietrich. Monday, 25.4. at 7.30 p.m.

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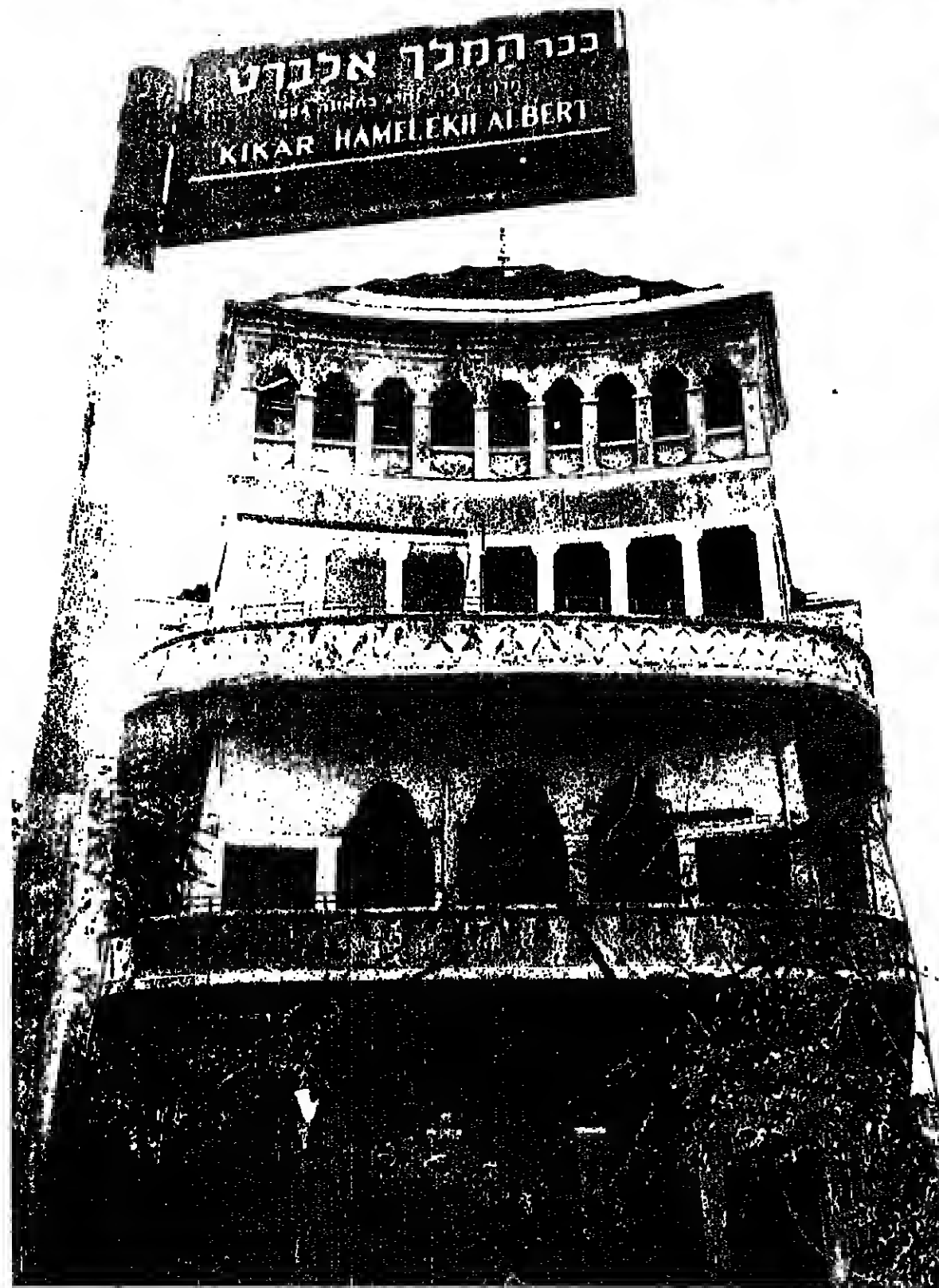


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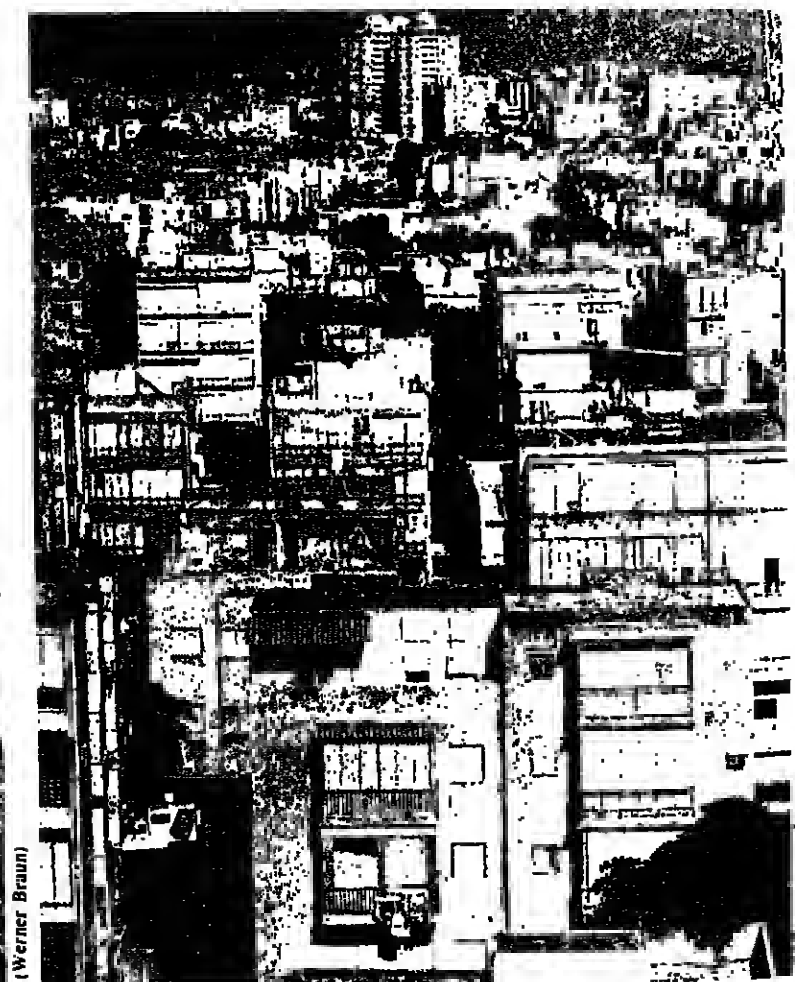
THE JERUSALEM POST MAGAZINE

PAGE NINE



Heart of a city

MICHAL YUDELMAN takes an affectionate look at the crumbling, but still charming, core of Tel Aviv.



THE GOVERNORS of modern Tel Aviv are not fond of its beginnings. Eager for the city to be remembered only for their achievements in it, they have turned their backs on the now fading heart of things, to the crumbling yet still charming core where it all began.

Once, old-timers of Sheinkin Street say, all of Tel Aviv looked like this: genteel, European-style buildings (also defined as pseudo-neo-classical, or plain *kitsch*), surrounded by trees, lining sprawling streets where well-dressed couples used to stroll on sunny Shabbat mornings.

That was before the great surge northwards, to uniform, cement tenements. The heart of Tel Aviv slowly withered, the attractive buildings cracked and crumbled. Every now and then a bulldozer would knock one down and on its rises a huge cement monster would rise at frightening speed — a bank or an insurance building.

The heart of Tel Aviv has been left to die. But here on Sheinkin, Bulfour, Nuhmani and neighbouring streets there is life yet. The sidewalks hustle with shoppers and shopkeepers sit outside their dusty little stores. The people here have a strange, local look about them, as though they have never gone

anywhere else. And why should they? Everything they might need or desire is right here.

On Sheinkin Street alone, there are grocery stores, fruit and vegetable stores, stores for bathroom appliances, wallpaper, jewelry, books and second-hand clothes. There are electricians, dry cleaners, watchmakers, kiosks and good, cheap restaurants; and tons of atmosphere free of charge. Where else can you find a store selling nothing but fresh farm eggs? Or a store that hires straw mats for baby cribs? Or an "artistic mender" to do invisible repairs on your clothes? There used to be other invisible repairs in Tel Aviv, says Baniel, who immigrated from Egypt 35 years ago, but his work was so much better that he drove them out of business.

There's one shop whose window, which looks as if it hasn't been cleaned for about 20 years, is filled with the most marvellous antique jewelry. But if curiosity drives you to cross the threshold, beware. The old man inside doesn't want to sell anything, and will go into a screaming and cursing fit if you ask him to show you something from the window, or if you don't buy the first thing you ask about. I managed to get the price of a junky old lamp

stund (\$1,200) and an antique-looking pearly necklace (1550) before the toothless, screaming old man drove me out with a stick.

Whew! After an experience like that you walk straight into Abu Shukri's ("Humorous straight from the Old City of Jerusalem") for some hot Yemenite soup and humous sprinkled with pine-nuts.

THIS IS the "second Tel Aviv," known only to the elderly residents and to a new generation of youngsters, who have discovered the charms of the area which their founding grandparents left when it became too run-down. Micha Terem, artist, architect and engineer, aged 26, has always lived here. It was he who coined the term for this part of the city, whose main streets run mostly from east to west, as distinguished from the modern, northern part whose streets — Dizengoff, Ibn Qvirol, Ben Yehuda, etc. — run south-north.

The few cafés in the "second Tel Aviv" have retained something of the atmosphere of old days. Unlike the stark Dizengoff cafés, which rely on the street to provide décor and liveliness, Café Tamar on Sheinkin is turned inwards on itself. Its centre is inside, under its wood-paneled ceiling and among its

three indoor trees. Well, trunks are all that's left of them today, but they used to be real, large trees, famous for their foliage, triumphantly bursting through what was a canvas ceiling to the sky. The present owner, Sarah Stern, had them cut down 15 years ago in order to provide the patio side of the café with a real roof.

Here they all used to sit — the poets, authors, journalists and dreamers of young Tel Aviv. Many still sit here whose work provides the Dizengoff café crowd with the gossip of the day. Café Tamar is an institution in Tel Aviv, and few remember how long it has been standing here. Sarah Stern, originally from Nahalal, has been running it for the past 25 years, but can't say how long it was open before that. "Don't go in bothering people," she admonishes a beggar, and gives him some coins. An elderly *Davar* correspondent, who has been eavesdropping shamelessly, joins in the conversation, and tells me he used to sit here with cronies during the Mandate.

Asked about her clientele, Stern says firmly, "They're not the Dizengoff crowd. They're serious people. Young, as well as elderly, singers, artists, business people. But not bums."

THE TINY streets around Sheinkin are choked with cars, which fill the narrow sidewalks, forcing the residents to walk in the road. The gracious, dilapidated buildings, from a time when each was designed with human beings in mind, are half-filled with offices. There is still an old-world charm about the flower-pots loading the window-sills, the elaborate metal bars on the balconies and the ornate pillars at the entrances. But near every handsome building is a grey high-rise, or a gaping wound in the ground, with a deafening bulldozer shovelling earth. The roots of Tel Aviv are being torn down, its heritage buried under cement. The burnt-out eyes of the old-timers have given up hope of dying in the environment they grew up in, or built for themselves. They will die rootless, among identical boxes.

Nearby, along Nahmani Street, stands the famous Pagoda building, a unique architectural phenomenon. Maybe that's the reason it has been standing empty so long, with cracks in the walls and parts of it destroyed. The municipality would renovate it, but the owners refuse to allow that (presumably until they receive enough "compensation"). Walking on, past the magnificent old water-



(Above) Street scene in the old heart of Tel Aviv. (Below) Micha Terem, architect, engineer and artist, in his studio on Rehov Rashi, view of the 'third Tel Aviv,' with tiny houses in shadow of apartment buildings. (Opposite page) The famous 'Pagoda House' on King Albert Square, view of neighbourhood.



lower, you reach one of the rare buildings with frescoes on the walls of its aristocratic entrance. Behind the house there is a little citrus grove, still bearing fruit.

MANY BUILDINGS in the heart of the city have a walled-in, secret garden behind them. An even better-kept secret is what Micha Terem calls "the third Tel Aviv": small houses hiding behind apartment buildings.

These houses, with their tile roofs, wooden shutters, little gardens and chickens pecking in the dirt, are a remnant of country in the heart of the city. Unseen from the street, they are known only to those whose back windows look down on them. You stumble across them looking for a short cut through backyards. Or if, chasing your dog who's chasing a cat, you duck under a hedge, climb over a fence or two and suddenly — there they are. The third Tel Aviv.

On just such an occasion, somewhere between Rashi Street and Rehov Merkaz Ba'ulei Melacha, I came across the house of Harry Kaufman. Retired, Kaufman has been living here with his missus for the past 34 years, cultivating his "Far Eastern" garden. His yard, tinier than most, is filled with the most elaborate display of miniature pot-plants. Cacti, forget-me-nots and violets grow out of dolls' shoes, wine goblets, toy cars and even bottle-tops. Unusually apartment buildings tower over Kaufman's house, blocking out the sun.

SOME TWO YEARS ago, the municipality announced that it would renovate and restore the heart of Tel Aviv, in order to encourage young families to move back into the city. Since then, it has done nothing but cause prices in the area to soar as a result of the announcement. People who had thought of buying an apartment in one of the old buildings cannot afford to any more.

The city's plan is to restore a number of houses of historical value and grant young couples and families convenient buying terms, something along the lines of development towns. With their usual shortsightedness, the city governors are totally ignoring the hundreds of young people who have settled in half-empty buildings, leaking apartments and rundown places all over this area. Given half a chance, they would renovate their own buildings. Attracted by the low rents in dilapidated buildings no family would move in, by the special atmosphere, the proximity to the Bezalel and Carmel markets, and goodness knows what else, young singles are not only moving into the area, but bringing their friends. They also tend to cohabit with their mates and eventually get married and raise a family.

Single people are inclined to be much more outwardly active than married couples. They form relationships with elderly neighbours and adore the *heinish* air of old men with hats hobnobbing on street corners, and of the neighbourhood grocery store where women in dressing-gowns and slippers meet each other.

Encouraging single people to move into the heart of the city would be much more effective than renovating just a number of buildings or even a model street, leaving the rest to crumble away. Young people are the only hope left for the feebly beating heart of Tel Aviv.

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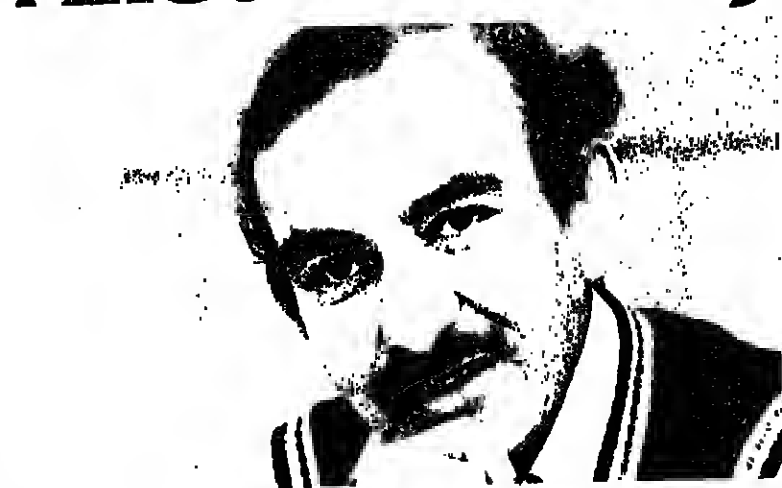
IN THE FIRST World War, two English poets serving in Flanders wrote from the general semi-anthology. Wilfred Owen's poems, and his celebrated *Profess*, though not printed till after his death, reinforced the spine of the Aiden generation. The other great poet of that phase of English life, Isaac Rosenberg, had also the courage to trace the unleashed energies back to their source. "I will not leave a corner of my consciousness covered up, but saturate myself with the strange and extraordinary conditions of this life," Rosenberg wrote home in a letter. He paid with his life for experience. But his poems are not insipid, they give life to others.

Israeli writers, today, don't have the curiosity and fight of Owen and Rosenberg. To the best of my knowledge, no Israeli imaginative writer has dealt with the occupation of the West Bank at more than the level of polemic or protest. A book could be written on *not* going to the West Bank, on *not* taking a look at the arbitrariness of life there. Something that's happening a hundred miles away isn't for us. The most gifted people are sapped by a curious numbness. It is as though an intelligent sorcerer had cast a slight spell — he knew it mustn't be too powerful — which prevents more than a vague, irritated knowledge of things as they are there. Yet there is close at hand. Wearing the green heret of the Border Policeman, it may slyly yet harshly insert itself in, even replace, here.

In Israel, in 1983, true patriotism must be hypocritical. The West Bank is our Flanders. The arbitrariness of the occupation has seeped into our own lives. We must learn, not only through the abstract intelligence but with our senses, what those who say they are acting for us are doing there. If Israeli writers won't submit their intelligence and their senses to the life there, if they won't give it back to us in sensuous form as a warning, then we must cast around for other writers. Such positions as they hold will collapse into the underground galleries mined by sappers that have ignored since 1967, and before then also, perhaps.

A BOOK ARRIVES from Ramallah that deserves more attention than most books written, today, by Israelis. Raja Shehadeh's *The Third Way* is the first sustained attempt in English to give a day-to-day account

Another country



Raja Shehadeh.

(Photograph by Karen Benzmil)

THE THIRD WAY: A Journal of Life in the West Bank by Raja Shehadeh. London, Quartet Books. 143 pp. £9.50.

HA-DERECH HASILSHIT translated by Snait Tishit. Adon Publishers, Jerusalem, P.O.B. 7664. 151 pp. No price stated.

Dennis Silk

of life in the occupied West Bank. There are enough well-observed passages to establish that Shehadeh could write a good book about general West Bank life if he chose. Before he was called to the English Bar — Shehadeh is a member of a well-known legal family — he studied literature and philosophy, and *The Third Way* bears the mark of his combined studies. Some of the best sections are about the malfunctioning, in fact the subversion, under military government of the West Bank legal system.

He writes in an introductory passage: "One of the greatest threats to our *sumud* [staying put, clinging to home and land by all means available] is the feeling of isolation... It was to break out of this silence that I began writing about my life and the lives of other *samidin* [those who adopt the stance of *sumud*]. Yet in another section, if only by implication, he associates Enoch's Jewish friend, with this stance. "I think that this is our deepest bond — our determination, on either side of the fence, not to

prick up our bags and leave the land we love in the hands of those who are drawing us to war." And he adopts a Treblinka saying for the title of his book: "Faced with two alternatives — always choose the third." He develops it: "Between mute submission and blind hate — I choose the third way." Shehadeh's third way is gentleness and openness in spite of what he's known in the last 16 years.

GENTLENESS IS not spinelessness. Shehadeh has harsh legal observations based on his experience. Of course, his *Journal* isn't only about the subversion of law in the West Bank — he has many sketches also of gratuitous shootings, subsequent cover-ups, sadism at road-blocks, all-night searches where "the people in the camps and the little villages are treated like animals" — but the following quotations are restricted to what he's experienced at that level where the professional and the personal intermingles.

After several bitter pages about the Ramallah hills — "the treacherous hills... seducing us all into war" — he writes: "For now I must wait, be *samid*, a lawyer — appear before the Objections Committee to object before a military court of my enemy about its piecemeal theft of our land. And I, the lawyer for my people, do not mention that the court is illegal, having usurped the right of our own civilian courts to deal with all land matters — there is no point in doing that if I am to appear before it. I do not mention

that they have reversed the legal rules of evidence so that, now, every one of my people who wants to hold on to his land must prove that it is his — instead of the usurpers proving that they have a right to it. Nor do I mention, except in learned articles, the extraordinary way this has come about: all our land, which was once state land only in theory, has now been turned into the Jewish state's land in practice — its private property, to settle and build on as it sees fit. All of us *samidin* have become illegal squatters on the land Israel claims for itself. Nor do I mention that the only way to prove legal ownership open to a *samid* — tax records — has been deemed 'unreliable' by the Objections Committee — making a *samid's* ownership almost unprovable.

"No — I keep quiet about all of this in court, and revert to ingenious tricks, in the court's own tongue, to save a dunam here and a dunam there. I go on in my *sumud*, prostituting my legal profession, myself, losing the land before my very eyes."

HE'S SCARED by the thought that he's an involuntary collaborator. "Collaboration. That is what haunts me now. Today I had a meeting with a client who has been under lock-up for a long time. An Arab, whose job it is to interrogate non-security prisoners, brought my client into the room where I was sitting with the prosecutor and others. The prosecutor and the interrogator shook hands very warmly and asked each other how work was going. Then the interrogator pulled out a pack of Israeli 'Time' cigarettes and offered them to everybody except my client. His gun was conspicuously tucked into his right trouser pocket, over his pocket of 'Time.' He had a strong body and muscular hands. His isn't an easy job. True, he is well paid and well treated, but he earns it. Some prisoners are harder to break than others. Some are so stubborn that he has to beat them very hard. So much so that he was reprimanded by his Israeli superior — there are strict instructions about these matters — no marks must be left. But he cannot always control his hands, although he tries. He respects his superior very much. Since the occupation his life has become so much better — he has been taught 'self-respect' — and how to shoot. He takes his gun home with him. He can speak

Hebrew and is sometimes sent on training courses in Israel. He is a made man.

"I objected about the state of health of my client. He didn't dare complain but it was obvious how badly beaten he was. The prosecutor went on speaking, making his statement. The Arab interrogator served us all with coffee. His eyes met mine as he stooped to serve — 'Aren't we officers of the law all collaborating in a common purpose?' they seemed to say.

"Are we, are we, are we?"

Shehadeh has a disagreeable encounter with a colleague, a member of our gallant band of striking lawyers. They and the judges must hold a world record: a thirteen-and-a-half-year strike against the Israeli legal system. He had the gall to say: "All of you lawyers who work here are collaborators. Every move you make is used to consolidate the Israeli occupation." Shehadeh knows these "unsullied" lawyers have failed by default but the insult pierces. "I find myself suddenly thinking of us lawyers here in the West Bank as the daylight equivalent of the people dragged out in the middle of the night to whitewash over the slogans painted on the wall. It is as if by our very willingness to function under the distorted rules of 'justice' that they have set up here we are providing the occupation — the theft of our liberties — with a clean bill of legislative health."

SHEHADEH DOES manage "to break out of this silence" that can destroy us all with his *Journal*. He comes with news of a foreign country close at hand. It's important to attend to someone who talks, even now, with so little rancour. He emerges as a paradoxical person, or else as a person in a paradoxical position. He did a brave thing in writing *The West Bank and the Rule of Law*, and getting it published abroad while he continued to live in Ramallah. Yet in his own rural self-estimation he is not a hero or even very practical. (He slept through two alarm clocks sounding off which he'd set in order to get to the plane in time with his manuscript.) He laments the meanness and arbitrariness of the occupation yet sees "life individual faces on the death wheel, Palestinian and Israeli (my italics), whose struggling to stop its spin."

Displaced person

THE EDUCATION OF A POLISH JEW — A Physician's War Memoirs by Haskel Nordon. New York, D. Grossman Press. 314 pp. \$11.95

Alexander Zvielli

count of this tragic generation of young Diaspora Jews. Their parents had extricated themselves from the ghetto in the hope of a foothold in a better and more enlightened world. Yet they found themselves, in the decades separating the two world wars, powerless politically, betrayed in their culture, and without an economic base. They no longer held any civil rights and were regarded as subhuman. They would have fled, but found all escape routes sealed. It could be realized that Jews became survivors long before the Holocaust.

Neither was Nordon allowed to practise in his native Poland. The world could have been gravely ill in the 1930s but, from the day Hitler became the saviour of the German people, no one wanted a Jewish doctor.

As a matter of fact no one wanted Jews any more. Young Jews became superfluous long before they and their parents were no longer thought of as people.

Nordon provides a detailed ac-

in his profession, Nordon accompanied licensed physicians on their rounds in Warsaw's only Jewish municipal hospital. In return for this privilege, he tested, without compensation, the urine and feces of eight to 10 patients a day.

His diploma at that time had deodorant value only, so that Nordon was forced to look for another livelihood. He picked up another traditional Jewish trade, he became a travelling salesman for a pharmaceutical company. This allowed him to meet other Jews in the Polish provinces, and with them he held endless discussions, about their shared fate. They discussed such possible alternatives as Zionism or Communism. Dr. Nordon's excellent memory and his story-telling gifts revive all the burning issues of that Polish diaspora.

UNDER SUCH circumstances

the outbreak of World War II and the subsequent Nazi-Soviet division of Poland became, for Nordon, the physician, a blessing in disguise. It was the Soviet régime which recognized his Czech diploma and allowed him to practise. Nordon was rehabilitated as a doctor at a Polish sanatorium in Truskawiec which had been rebuilt by the Russians. The sanatorium was for Communist dignitaries from across the former Soviet border, and for Red Army soldiers wounded in the Soviet-Finnish campaign.

Nordon had an excellent opportunity to make a close study of the Soviet regime. He soon recognized this occupation for what it was — a reign of bureaucracy and terror. For the time being, however, his sanatorium was an island of peace and comfort in a ruined country racked by exploitation, secret police terror, and mass deportation of "unreliable elements" to Siberia.

The June, 1941 German invasion put an end to this brief idyll. Nordon and his wife succeeded in boarding one of the last trains carry-

ing wounded soldiers to the temporary safety of the Eastern Ukraine and of Kiev.

NORDON'S SUBSEQUENT escape east, his travels across the Caucasus and Soviet Asia, and his enlistment as a physician in General Anders' Polish Army at Kermine in Uzbekistan, give us an intimate glimpse of war-torn Russian and its Asian provinces.

Nordon finally reached Erez Yisrael via India and Egypt. On his way he took care of the Teheran Children, Jewish war orphans who were a prospective Youth Aliyah group. Nordon recalls his experience with those children, and their gradual return to normality.

His arrival in Erez Yisrael seems a fitting climax to his experiences. He has completed his education. Nordon's memoirs are a valuable addition to the literature about this period. He provides deep insights into the last phase of Polish Jewish history, and an appropriate commentary on the chronic diaspora condition.

WHEN a participant in a political conversation blurts out, "You don't know the Arabs, I know how their minds work," it usually turns out that he is a right-wing bigot for whom the Arabs in Palestine are a non-problem.

If they existed and had rights, it would be necessary to negotiate with them. The best way to by-pass this obligation is to pretend that negotiation with them is impossible, because a treaty with such persons is not worth the paper it is written on. "You don't know the Arabs..."

Should a gentle say, "You don't know the Jews, I know how their minds work," our bigot would seize on this as proof positive that all *goyim* are anti-Semites, with whom (again) negotiation is fruitless.

The contradiction in his own thinking is not apparent to him; apparent is only the conclusion that all Palestine must be annexed, that Arabs in the territories should put up with it or get out; that the Jews have to rely on force; and that the Jewish destiny is, locked within the hush of Greater Israel, to defy the world.

PROFESSOR CAPLAN'S book provides a healthy corrective to such patronizing racialist sentiments about "Arab mentality." He does not deny that Arabs think differently, but makes it clear that different is not necessarily inferior. His book is about the cultural dissonances that occurred when the two communities in East and West Jerusalem were thrust together after the unification of the city in the Six Day War.

There are good reasons why the Arabs have a particular state of mind — reasons deriving from their situation as a subject people in their own homeland. If Arab perversity seems deep-rooted, it is because they were under alien rule, Turkish and finally British, for many centuries.

STEPHEN WILSON'S *Ideology and Experience* is more than an historical examination of the events contributing to the anti-Semitism which pervaded the Dreyfus Affair. Mr. Wilson offers the patient reader an excellent historical, sociological, and psychological examination of anti-Semitism during the last decade of the 19th and the first decade of the 20th century.

The study includes numerous maps and diagrams which vividly illustrate Wilson's conclusions. They are easily digestible and understood; for example, his maps dealing with anti-Semitic episodes in France are supported by tables and charts showing the locations of Jews living throughout the country, and their percentages among the general population.

Furthermore, Mr. Wilson's work encourages the reader to go deeper into his sources. His selected bibliography includes original source material, newspapers, books, articles, French police reports, and studies of the psychological and sociological causes of anti-Semitism. In addition, Mr. Wilson provides extensive notes at the end of each chapter.

Wilson traces the unwinding of the Dreyfus Affair from the 1894 charges through to 1906 when Dreyfus was fully exonerated. The cast of characters includes Zola, the honourable Colonel Picquart, the weak Lt. Col. Henry, and the loathsome Esterhazy. He examines the attitudes of "of leading anti-Semites, such as Edouard Drumont, Jules Guérin and Les Amis de Morés, to mention just a few. In his

Abraham and Ephron



ARAB AND JEW IN JERUSALEM Explorations in Community Health by Gerald Caplan, with Ruth B. Caplan. Harvard University Press. 300 pp. No price stated.

David Krivine

The Jewish people of Israel are a modern democratic society and speak with many voices. Some fringe groups or "queer fish," as Caplan calls them, talk of expelling the Arabs from the country and rebuilding the Temple on Mount Moriah, where stands the Dome of the Rock.

The Arabs take these observations seriously because "within the

framework of Arab political reality nobody would be allowed to express such chauvinistic thoughts publicly or print them in the press unless the authorities were to some extent in agreement."

They dare not voice their resentment aloud because they don't want to antagonize the Israeli authorities. This deadlock finds an outlet in wish-fulfilling fantasies. Caplan detects the co-existence in the Jerusalem Arab of two selves, "the private self that is shrewd, pragmatic and fairly objective, and the public self that is self-deluding, vague, idealistic and emotionally expressive."

His study in East Jerusalem was made during the period 1969-77. Right at the beginning in 1969, the Australian Christian Dennis Rohan set fire to El-Aksa mosque.

Arabs immediately pinned the blame on the Jews.

The shock of this traumatic event unthawed their repressed feelings. They gave expression hysterically to a pent-up hostility, fear and suspicion. Caplan considers this outburst of emotion to have been cathartic.

The Arabs gut the accumulated anger out of their system — and observed that they were not punished, nor were their holy places taken away from them. This led paradoxically to increased self-confidence and a greater readiness for normalization.

AN INTERESTING analysis is made of the tendency among Arabs to embellish their case in any transaction by inventing stories designed to impress their interlocutor or to place the speaker in a favourable light. Caplan calls this practice "fubulation."

The problem here is not the propensity to invent tales but the irritation that these tales evoke in the Israeli listener. Either he is in two minds as to whether the far-fetched story might be true, so becomes embarrassed, or he realizes that it cannot be true, in which case he is infuriated at having been told "a lie."

He responds sarcastically and patronizingly, which makes the Arab lose face; and relations between the two are exacerbated. Instead Caplan recommends that the Israeli accept the story with humour and gravity, and treat it as "an artistic expressive utterance."

Let him rather concentrate on disengaging the substance of the issue under discussion from its fictional trimmings. If he does that, understanding can be reached without hurt to either side.

MIDDLE EASTERNERS have their own way of handling negotiations. If an Arab wants to buy a certain property, he does not go to the

owner and ask him outright to sell it. He approaches an intermediary, who puts out feelers and reports on initial reactions.

When the two principal parties are ready to meet, it is not face-to-face on opposite sides of a desk in a small office. Preferred is what the author calls the "divan system." The office rooms are large, with divans lining the walls. People known to both parties sit in and sit down, coffee is served, the conversation is general.

At a certain point the would-be buyer takes the property-owner aside and they deal with the matter in hand. The bystanders know what is about. They act as a kind of public opinion poll, their presence gives backing to the transaction.

The system has its merits: it reduces the possibility of clash and suits a society with time on its hands. Israelis are used to the direct Western approach, but should not look down their noses at the Arabs' more cautious and leisurely tradition.

Caplan reminds us of how the common ancestor of the Jewish people, Abraham, bought the Cave of Machpela, which he wanted as a burial-place for his wife Sara. The site belonged to one Ephron son of Zohar. Abraham didn't approach Ephron straightaway; he appealed to the owner's kinsfolk, the sons of Heth, asking them to intercede on his behalf.

They did so. Ephron agreed to receive Abraham — "in the audience of the children of Heth" — and offered to give him the field and cave free of charge. That was of course a polite bargaining ploy. Abraham "bowed down before the people of the land" and insisted on paying. A price was agreed on.

It took time; but it was exquisitely polite, an offence was taken or given — and the two sides parted friends. There are worse ways of doing business.

Zola and Esterhazy

IDEOLOGY AND EXPERIENCE: Anti-Semitism in France At The Time Of The Dreyfus Affair by Stephen Wilson. London, Associated Universities Press. 812 pp. £35.00.

Arthur K. Steinberg

Order, which published an anti-Semitic newspaper, and of the *declassés* elements of French society, is amply detailed. They propagated myths, which included the alleged sexual prowess of Jews, and their maltreatment of gentle women.

Mr. Wilson maintains that there is a tradition of anti-Semitism among some elements of French society. He recalls the 1969 Orleans rumours that Jewish shopkeepers in Orleans kidnapped gentle women. Further support for his charge is provided by the actions of the French government from 1939 to 1944. Only a portion of France was occupied by the Germans, but Jewish citizens living in unoccupied Vichy France had their rights circumscribed and their property confiscated by the French and were sent to concentration camps.

The attitude of major segments of French society during this period are examined. For example, the bankrupt nobility considered itself submerged by the rising middle class, and sustained itself psychologically by condemning French Jews as the cause of all of its ills. After all, hadn't the Jews introduced capitalism in France?

The churchmen were one of the most virulently anti-Semitic factions. They spread the myth that all Jews were guilty of deicide. They refused to accept the secularization of France, and tried to curtail

Jewish rights. Morally, financially and physically they supported the attempt of French nationalists and of the Right to do away with the foreigner, or Jew, in France.

The measures they proposed included physical violence and the enforced Catholic education of Jewish children. At the same time, they attacked the Masonic movement in France for its contribution to the secularization of France, and the growth of capitalism there.

Mr. Wilson describes anti-Semitic deputies in the Estates, and their platforms and aims. Many of these elected officials used anti-Semitism for their political advancement. They appealed through it to the disgruntled, the Nationalists, the rural workers, and the underpaid intellectuals. All of them could blame France's ills on the Jews.

Some of the most confirmed anti-Semites were Jewish converts. They apparently were so concerned with their pockets that they accused practising Jews of responsibility for all kinds of national disasters. In fact, Clemenceau expressed the opinion that these individuals — in their desire to assimilate — were more opposed to the Dreyfus acquittal than other Frenchmen.

Even those who believe they understand the mechanics of anti-Semitism will benefit from a reading of this book. Its 850 pages are crammed with the results of painstaking research. It will give its readers a better understanding of the situation of French Jewry between 1894 and 1906, and of the history of French Jewry.

Criminals

THE NAZI ERA, 1919-1945: A Select Bibliography of Published Works from the Early Roots to 1980. Compiled by Helen Kehr and Janet Langmaid. London, Munsell Publishing Limited. 621 pp. No price stated.

Hillel Goldberg

"EVERYTHING YOU always wanted to know about Nazism but were afraid to learn" might well be the subtitle of this superb bibliography of the most reprehensible sociopolitical phenomenon in human history.

The compilers have produced a well-organized and well-indexed selection of 6,523 items on eight aspects of Nazism, and including other reference works on Nazism. The eight section listings include: The Nazi Party; From Struggle to Consolidation of Power; The Third Reich: The Criminal State; The Road to War; World War II; War Crimes; After the Fall of the Third Reich.

Each of these general listings includes a number of sublistings. Under "The Road to War," for example, the sublistings include: military policy; foreign relations; relations with Axis states; relations with 16 European states; origins of World War II; relations with the Western Hemisphere; Middle East; Far East.

Mama Ioshen

HISTORY OF THE YIDDISH LANGUAGE by Max Weinreich. Translated by Shloim Noble, with the assistance of Joshua A. Fishman. Chicago and London, The University of Chicago Press, x+833 pages. No price stated.

David Wasserstein

YIDDISH IS or was one of the main languages of the parents or grand-parents of the majority of the Jews alive in the world today. For the vast majority of today's Jews the language now lives essentially as an emotionally charged vehicle for a handful of words, phrases, and even complete sentences for the most part fondly supposed to be untranslatable, reflecting something of the life and atmosphere of Jewish society in central and eastern Europe of the period up to the Second World War.

Beyond that the language is associated for many people with less attractive characteristics: poverty, oppression, persecution, flight from Europe combine with the perceived character of the language as a sort of bastard mixture of German with other more specifically Jewish (and other) features to give it less prestige in the Jewish world of today, and contribute to further its decline.

If the language still lives today, it does so in a context where continued survival means a perpetual question-mark about the future. The conditions in which the language is used today, in Israel, North America, Europe and elsewhere, are such as to make worry about its future a legitimate concern for all those who are interested in linguistic variety.

But it was not always so. For many centuries Yiddish provided the Jewish inhabitants of most of central and eastern Europe with a linguistic framework for their daily lives. Together with the elements provided by Judaism itself, as religion and as way of life, it

lived together in this way. As he says, "The most important thing was the feeling of a separate community, no matter whether the difference extended to all details. Jewishness was not lived by pattern and compared with non-Jewishness-pattern by pattern. Each of the two systems was taken as a whole." This distinctiveness of Jewish life and attitudes, this Jewish specificity, Weinreich calls the Way of the SHas, the entirety of the positive markers of Jewish existence.

Weinreich's book is thus satisfyingly not because it brings out excellently the richness of the Jewish life of Ashkenazi Europe but also because it helps to explain what it is that made the Jews different from their neighbours and united them to each other, over long periods and great distances, enabling them to maintain their distinctiveness up to our own times.

This book in fact represents only about half of the original. Published first in 1973, in Yiddish, as *Geshikhte fun der yidisher shprakh*, by the Yivo Institute for Jewish Research in New York, a limited audience. An English version was a necessity. In this version the true span of the work is concealed, as the sub-title of the original has been omitted: Concepts, Facts and Methods. Further, only the first two volumes have been translated; the latter two, containing the notes, have not been translated (the introduction to the translation does not make this very clear).

Its publication in English, in this excellent translation, is greatly to be welcomed. It makes available to readers with little or no Yiddish a monument of modern Jewish historiography, in the broadest sense; at the same time, it is a recognition that Yiddish no longer holds the position in Jewish life that it once did. That in itself is one mark of the decline of the specificity that Weinreich was so concerned to emphasize in the Jewish experience. More than anywhere we have to see a development of the greatest importance for Jewish history, and one whose importance is well brought out in Weinreich's study.

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Bubbeh meises

IN GRANDMOTHER'S FOOTSTEPS: A Treasury of Household Hints from the Past by Elizabeth Beaumont. London, Bodley Head, 111 pp. £3.50.

Michael Nolan

PICTURE a grandmother, and you imagine a lubby, rose-cheeked old dear, sitting knitting, eat on lap, dispensing boiled sweets and advice to her grandchildren.

Now try to think of a single grandmother who fits this description and while you are doing it, reflect on this. Lucrezia Borgia was a grandmother, so was Cosima Wagner, and if Jezebel was not, it was hardly for lack of trying. One of the first headlines I wrote for *The Jerusalem Post* was "Granny eats kidnaper victim," and Little Red Riding Hood, you may remember, quickly discovered the universal truth that grandmothers are normally wolves in sheep's clothing.

If you are still not convinced, you need look no further than Elizabeth Beaumont's book of household hints, learnt from her grandmother, to discover the true nature of the breed. Take, for example, Chapter One, disingenuously entitled Beauty

Care and Cosmetics. Here Granny urges the reader to save money on moisturizing cream by putting potato or mayonnaise on her face, and to use avocado, bananas, strawberries or egg-whites instead of face-packs. Shiny noses should be treated with bad raw potato. ("All the better to smell you with, my dear.") Hair should be washed in beer, rinsed in rosemary, and conditioned with mayonnaise. Camomile tea is good for bags under the eyes. ("All the better to see you with, my dear.") Salt removes tartar from teeth. ("All the better to eat you with, my dear. And my, how delicious! You taste of avocado and strawberries!")

Chapter Five is Granny Borgia's terrain. Wine stains should be covered with salt. Fresh bloodstains should be soaked in cold salt water, dried ones in water and a spoonful of ammoniac. Pus stains, says Lucrezia laconically, wash out quite easily. Other vices are covered by tips about how to remove beer stains, nicotine stains, liqueur stains and resin stains.

Of the other hundreds of hints, some are rather obvious, some too time-consuming, some have been made redundant by new and better products, some involve the use of substances like trichloroethylene, isinglass, acetone or alum, which are no longer readily available, but some are genuinely useful and effective. Whilst it is hardly indispensable, it is an interesting volume to dip into. It may assist in a domestic crisis, and it does help to dispel the myth of the cosy granny.

Swift survey

HIS WRITING marked by a force and directness that often masks a dangerous irony, author of *Gulliver's Travels*, poet and pamphleteer, Jonathan Swift (1667-1745) has long been regarded as one of the greatest moralists and satirists in the language. Many of his poems are regularly anthologized — "Verses on the Death of Mr. Swift," "A Description of the Morning," "A Beautiful Nymph Going to Bed" — but it is only in recent years that the full range and versatility of his

poetry have been appreciated. In Jonathan Swift: The Complete Poems (Penguin English Poets, 1995), Professor P. Rogers has re-established the texts by reference to the manuscripts and early editions. He has modernized the spelling and included several poems collected for the first time. The notes, which take account of recent scholarship, explicate Swift's meaning more comprehensively than has hitherto been achieved. This volume also contains a Biographical Dictionary of Swift's contemporaries.

P.B.

From the freezer



IT'S A WONDER I don't grow fat in this job, especially when I'm called on to attend two food events in one day. Fortunately, the first was a fish luncheon, relatively low in calories, which may have offset the ice cream tasting later in the afternoon. The fish feast was introducing the new Beit She'an valley firm, Dag Shn, which will process and freeze fresh-water fish, while the ice cream hinge was promoting a brand of Italian machines for private ice cream parlours and moderate-sized factories.

The Dag Shn company was established by the Israel Fish Breeders Association and is owned and operated by the kibbutzim and other agricultural settlements in the Beit She'an and Jordan valleys. It will deal especially with the popular St. Peter's fish (*amman* in Hebrew, *mudra* in marketplace parlance), but will also freeze carp, silver carp, grass carp, grey mullet (*bourri*) and trout (*jourra*). The firm works only with kosher fish and has approval for all its products from the Chief Rabbinate. For its gelatine fish only, it also has the special *hachatz* certificate of the ultra-Orthodox *haredi* community.

There is no problem in breeding more fish in Israel, but only in gaining marketplace acceptance for them. Dag Shn's general manager Yisrael Snir told us. The fish-breeders' aim, he said, is to reach the 15 kilos per capita consumption which is the average in Western Europe. The nine kilos per capita consumed here cover all types of fish, including frozen and tinned imports.

A high percentage of the fish we eat is sold fresh — some 25 per cent, of which nearly two-thirds are live carp. All told, nearly 40,000 tons of fish are sold in Israel every year, of which some 12,000 are raised in fresh-water ponds. The breeders hope to maintain the high carp sales while increasing sales of other pond fish. (Grey mullet, by the way, is caught in the sea when very young and then transferred to ponds.)

DAK SHAN'S market research has led to the conclusion that the way to boost fish consumption here is to present it in forms which require the least possible effort on the part of consumers. All Dag Shn products are either cleaned and ready to cook or are already factory-cooked and require only heating. Legality does not permit labelling them "boneless," because it is impossible to guarantee this absolutely, but the maximum effort is made, and even the minced products do not contain ground-up bones, its manager asserts.

The three-month-old firm concedes that it cannot compete in price with the cheap imported frozen fish, such as the hake (*bakala*) from South America, or those frozen on the high seas by Israeli fishing vessels. But Dag Shn says its products are far superior in quality, particularly because of the proximity of ponds to factory, which enables it to process and deep-freeze the fish within two to four hours of their arrival live at the plant. The process used is called IQF — individual quick freezing — each piece being subjected to an individual blast of cold air. The plant follows American F.D.A. and European Economic Community standards, both as to ingredients and temperatures.

If prices seem high, says Dan Shn, this is because a cleaned and filleted fish represents only 30 per cent of its original weight. If this is so, filleted St. Peter's fish at IS300 to IS350 a kilo is not high when compared with the IS180 being asked last week for fresh, whole St. Peter's fish at a Tel Aviv fishmonger's. Some of Dag Shn's processed fish products are even cheaper, while the most expensive is the smoked trout, which retails for around IS700 a kilo.

MARKETING WITH MARTHA

receive export orders, and believes it can develop a good market in Britain, especially through Marks and Spencer. An M & S buyer was present at the Dun Hotel luncheon, and I asked him whether exporting frozen fish to the land of fish-and-chips was not carrying coals to Newcastle. No, he told me, there is a good potential market for such speciality fish as the famed St. Peter's. He was much impressed by this, in the form both of factory-bred and of imitation shrimps made by Dan chef Sander Goldstein.

To make the kosher "fried shrimp," you take some pieces of the filleted fish, cut it into slices and season with salt, white pepper and lemon juice. Then dip them in flour and deep-fry in vegetable oil. At the luncheon, they were served with a sauce made from mayonnaise, salt, pepper, lemon juice, and chopped onion, dill pickle and parsley.

AFTER A FISH dinner, there is no kashrut problem in serving ice cream for dessert. I took my dessert separately that afternoon, together with my nine-year-old daughter — the family's ice cream "expert," at a demonstration of ice cream equipment and ingredients for the trade in the Tel Aviv Sheraton. It was sponsored by the company that claims to be Italy's biggest manufacturer of ice cream machinery, Mark of Milan. This was its first big show in Israel, though the machinery has been sold here through its local agent, Kirovsky Ltd. of Tel Aviv. The manufacturers' representative, Sergio Bono, says that Italy has something like one ice cream parlour for every 5,000 citizens, and he puts the Israeli figure at one for

every 40,000. He estimates that it would take an investment of about \$20,000 to \$25,000 for the machinery to set up a private parlour which would make its own ice cream on the premises — with a pasteurizer, a boiler-freezer, a cream-whipping machine, and a freezer cabinet. His firm sells not only machinery, but also what it calls "natural ice cream ingredients," which are concentrated fruit purées, rather than chemically-made essences. The former, he says, are better both for health and for taste.

If Israel had more Italian-style ice cream parlours, Bono told me, we would be eating such delicacies as tartufo, which is a ball of two flavours of ice cream, covered in cocoa powder; cassata, three flavours plus candied fruits; as well as the fruit-flavoured water ice known internationally as sorbet, and all sorts of ice cream cakes, fully or partially frozen.

The latter have already begun to make headway on the local market, and Bono told me that some big factories, such as Artie, have acquired Mark's equipment for making them. Smaller firms here which use machines and knowhow from the Italian firm include Rio of Notanya, Glidarie, Manolito's, and Olidaro.

Generally speaking, Italian ices contain more sugar and less butterfat than American-style ice creams. Bono also claims the Italians have a wider range of "true flavours" in theirs, while the American multi-varietal are often just additions of various syrups swirled into the same basic ice creams.

Obviously, the fancier speciality ice creams made by small outfits cost more — often much more — than the standard packaged ice creams, which begin today at IS120 a kilo. The basic ice creams of all our major manufacturers today have a uniform price of IS48.30 per 400-gm. package. The speciality ice

creams of the smaller firms range from IS180 to IS300 a kilo.

AT THE DEMONSTRATION, I spoke with the owners of two of these firms — Glidia Uri, which runs five shops in Jerusalem, and Glidaria, which has expanded this season from its original three shops in Tel Aviv to a whopping 33 branches throughout the country, from Tiberias to Heersheba.

Glidia Uri, run by Ya'acov Uri and his two brothers, is *kasher lamehadrin*, with a *haredi* certificate, and offers 16 flavours. It sells both the hard type ice cream and the soft so-called American-style. In only two years, it has become very well known to Jerusalemites, Orthodox and non-Orthodox alike, and is very reasonably priced at about IS180 per kilo.

Glidaria, which gained its reputation for South American-style ice cream, has come under new ownership and today belongs to the Meggido family of building contractors. But the production manager remains Marcello Rosenbach, and he assures me the ice cream is exactly the same as ever.

Its special attractions are a very low butterfat content — about 4 per cent compared with an average 10 per cent in most other brands — and the use of entirely natural ingredients, with no chemicals or colourings. As a result, there are some surprises in store for the unaccustomed customer. The vanilla flavour is yellow, because it is based on egg yolk, while the banana is white.

Rosenbach says all Glidaria's fruit flavourings are made from scratch in its own factory, in Rishon LeZion, and it offers 23 kinds. It also claims to put a much smaller percentage of air in its ice cream than other brands. All ice creams must have some air expansion to make them fluffy, but some are overextended with air, Glidaria asserts.

Each Glidaria branch sets its own prices. In Tel Aviv, the one on Dizengoff sells the take-home, hand-packed Glidaria type for IS300. That just about equals the price of one of its nearby competitors, U.S.-style "American Dream" ice cream, which costs IS200 for a one-litre boxful weighing 700 gm.

"AMERICAN DREAM" boasts 33 flavours, nine-year-old Judy spends most of her allowance there and came home the other day ecstatic about the mango flavour.

But she's happy to eat virtually any ice cream that's being offered, and when I took her to the Mark of Milan demonstration she devoured a dish of pistachio flavour and then proceeded to work her way through most of a cocoa-covered vanilla and coffee tartufo. I contented myself with the latter, and decided that if it's typical of Italian ice cream, I wouldn't mind seeing more of it on our market.

The visiting promoters claim that Italian speciality ice cream parlours do a good business virtually year around. This should be good news for the local industry, which has been trying hard to promote the idea of ice cream in winter among our generally conservative public.

Readers who would like to know more about the two subjects I've dealt with this week — or, indeed, about the development of food processing in general in this country — may like to visit the Food Exhibition '83 at the Tel Aviv Fairgrounds between April 25 and 30. □ MARTHA MEISELS

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